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FEBRUARY 5 1920

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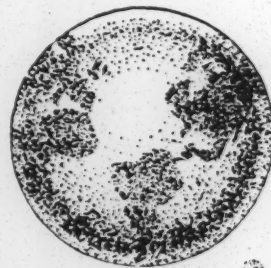
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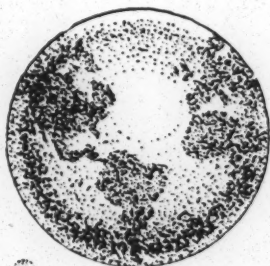
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"BIG GAME"

Melodrama of North Woods with a Fascinating Villain

Melodrama in Three Acts. By Willard Robertson and Kilbourn Gordon. Staged by Paul Dickey and Augustin Duncan. Produced by Mrs. Henry B. Harris, at the Fulton Theater, Jan. 21.

Joe Charles Halton
Pigeon William Morran
White Reginald Barlow
LaFontaine W. R. Maxson
Marie Smith Pauline Lord
Larry Smith Alan Dinehart
John St. John George Gaul
Lizard J. A. Curtis

"Big Game" is a fascinating melodrama but the fascination centers chiefly in the villain—as suave and masterful a fellow as ever laid a trap in the woods north of Quebec or tracked a woman to her lair. Yessir, John St. John is as attractive a rascal as you will find in the pages of fiction. He smiles so winningly. He knows how to make love. He is gorgeously primitive. He never takes "no" for an answer.

And when he turns up at Mr. White's isolated cabin in a gay mackinaw, fancy vest and high boots it does not take him long to realize that he is again on the trail of big game—and big game to him means woman. He was on his way to Montreal with evidence which would save a friend from being hung. But he spies Mrs. Smith whom a blizzard has isolated in the cabin and he quickly forgets his friend.

"They'd hang him sooner or later anyway," he adds with a peculiar French-Canadian sneer, by way of forgiving himself. And then he sets about his conquest.

The story of the play has this conquest for its theme. The suspense is craftily maintained. One receives the impression of loneliness from the huge drifts of snow outside. And in the interplay of characters

George Gaul a Fascinating Villain in "Big Game"—Gloom at the Garrick—Tolstoy's "The Power of Darkness"

of Smith. Smith, however, is an unsympathetic character. He is a physical weakling and he lacks the adaptability to make himself one of the crowd. Had the authors drawn him with a more definite outline of strength a greater value would have



been given to the dramatic conflict of the play.

George Gaul is simply superb as St. John. Gaul's rise has been rapid in the last few years, and unless this writer is greatly mistaken he will rank among the principal American actors within the next ten years. Possessed with a remarkable voice he played St. John with a truly magnetic force and picturesqueness. Pauline Lord gave an effectively repressed performance of Mrs. Smith, acting with her usual poise and naturalness. Reginald Barlow was excellent as Mr. White who ruled like an autocrat in his own cabin. There was a homely ruggedness about his performance that was impressive. Charles Halton provided an amusing sketch of a lazy Canuck and William Morran was a silent and stoical Indian.

"THE POWER OF DARKNESS" Grim Study of Russian Peasant Life by Tolstoy

Play in Four Acts. By Leo Tolstoy. Translated by Alymar Maude. Staged by Emmanuel Reicher. Scenery and Costumes Designed by Lee Simonson. Produced by the Theater Guild at the Garrick Theater, Jan. 19.

Peter Henry Stillman
Anisya Ida Rauh
Akoulina Marjorie Vonnegut
Nan Maud Brooks
Nikita Arthur Hohl
Matryona Helen Westley
Akim Frank Reicher
Marina Bertha Broad
Mitrish Erskine Sanford
First Neighbor Nell Hamilton
Second Neighbor Grace Ade
Simon William Nelson
First Girl Grace Knell
Second Girl Mary True
Ivan Henry Travers
Driver Robert Donaldson
Bridegroom Walter Geer
Best Man Michael Carr
Matchmaker Harrison Dowd
Police Officer Richard Abbott
Village Elder Milton Pope

The gloom cloud sweeping west from Russia has shifted its location from the Plymouth Theater to directly over the Garrick. How long it will remain there is a question. A good-sized audience attended the theater last Thursday night in spite of a severe blizzard which was raging and seemed pleased with the exposition of human degradation that was pictured on the stage.

Tolstoy's what do you call it, "The Power of Darkness" is a powerful rather than a what do you call it—shocking play. Misery and sin are piled on each other too thickly to gain—what do you call it—the precious quality of suspense. Then, too, the performance which the Theater Guild gives the play is not satisfactory with two or three exceptions. 'Cause why? 'Cause the actors in the main lacked the subtlety and distinction and the force to make their impersonations really vivid.

There is a certain haunting effect, however, in Frank Reicher's performance of the half crazy old father who stalks through the play as a sort of inarticulate spiritual factor, framing his sentences with great difficulty and relying for assistance upon "what do you call it" and "cause why." After about five minutes of the old man you feel an impulse to hit the ceiling. Gradually you gain self control and his everlasting groping becomes a matter of fascination to you.

"The Power of Darkness" maintains the Russian tradition of grim realism. Every crime in the calendar is committed on the Garrick stage as if it were Tolstoy's purpose to show how cruel and bestial man can be. Even the life of a new-born babe is snuffed out, and the father digs its grave in the cellar. The horrors are heaped up realistically, but there is a message of spiritual hope throughout in the form of the godly character who announces that the wages of sin is death.

The staging is effective in its presentation of peasant life in Russia, even to the huge bake oven which affords a refuge for relaxation between the chores. Pictorially the production is appealing. The costumes have been selected with a view to accurate representation of

the peasant life. And there is a note of isolation that is quite in keeping with our comprehension of Russian geography.

As mentioned before Frank Reicher's portrayal is a notable one. It is carefully conceived and reflects deeply the sadness of a good man who realizes his inability to make himself understood. Erskine Sanford furnished a vital and rather amusing sketch of a Russian farm hand who had learned the value of discretion. Arthur Hohl failed to measure up to the very important role of Nikita, the sinful young man about whom most of the action centers. Helen Westley was also inadequate as his mother. Marjorie Vonnegut, Bertha Broad, Ida Rauh and Maud Brooks contribute good pictures of Russian women.

BROADWAY BUZZ



Channing Pollock is having considerable to say in the public prints about "The Sign on the Door." All of which is good publicity.

Since the production of the play Mr. Pollock has been interviewed again and again, and when he has not been interviewed he has written at length about the inspiration of the play and his method of writing it. But when is he going to write his big serious play that he has been promising for years? It is due now.

What Is to Become

of the dramatic department of the Herald now that that paper has been merged with the Sun? The Herald's dramatic department has been presided over very efficiently for several years by John Logan. And Mr. Logan has had very capable assistance in H. B. Mullen and Alfred Head, who is now Mr. Belasco's press representative. Possibly the dramatic department of the Sun and New York Herald will be expanded to include Messrs. Logan and Mullen, who in the past have managed to have first information on theatrical news.

Circus Freaks

are now on exhibition in that building in the Globe Theater block on Broadway which formerly served as a saloon, and those who enter there now see stronger things than they probably ever beheld in the old days of J. Barleycorn. Thus has prohibition wreaked its will on the Gay White Way.

The Custom

of serving coffee between the acts at the Little Theater should be put in force at other playhouses which have an air of refinement and distinction. It would mean money in the manager's pockets, as no play can seem wholly bad when it is viewed between sips of coffee and munches of cake served in a cozy Green Room. "Mamma's Affairs," at present, gets the benefit of that peculiarly satisfied feeling that good, fresh coffee induces in the spectator. Lucky Miss Butler that she has her first hearing at the Little Theater, though her play can stand on its merits!



the authors have written with humor and humanness.

Mrs. Smith had her origin in the north country. She knows and appreciates the unwritten laws that prevail there—laws that are based on animal impulse. And she is only too aware of the fact that if a man is not able or willing to protect his mate from the man just around the corner he does not deserve to have her. But Mr. Smith does not countenance any such philosophy. He has been reared according to the precepts of Christianity and civilization rather than according to the law of the survival of the fittest.

And he is gradually—unwittingly—permitting his wife to be stolen right from under his eyes by St. John. The smiling villain even plans to depart with her as soon as the storm has lifted. But Mr. Smith, irresistibly goaded by the renegade Mr. White who "understands these people," whips out a revolver and kills St. John.

Your sympathy is always with St. John, though Alan Dinehart brings all of his fine technique to the part

THE MIRROR IS

Giving All the News, Every Week, Pages 170, 171, 190, 191
Illustrating Show Reviews and Bills, Pages 167, 169, 173, 174
Giving Complete Picture Programs Page 185. Illustrations and Reviews of New Pictures, Pages 181 to 189.

THE SHOW NEWS WEEKLY

DRAMATIC MIRROR PHONE 5464 CIRCLE 1639 B'WAY, N. Y. CAPITOL THEA. BLDG
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CHICAGO, ILL.

January 8th, 1920.

Dramatic Mirror,
Woods Theatre Building,
Chicago, Ill.

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Yours truly,

UNIVERSAL NEWS CO.

LOUIS MEITUS.

"AS YOU WERE"

Sam Bernard and Irene Bordoni Appear in a Very Funny Revue

Revue by Arthur Wimperis. (Adapted from Rips "Plus ça Change"). American version by Glen MacDonough. Lyrics by Arthur Wimperis. Music by Herman Darewski and E. Ray Goetz. Staged by George Marion. Costumes by Paul Arlington, Inc., Joseph, Pieter Meyer and Dorothy Armstrong. Produced by E. Ray Goetz by arrangement with Charles B. Cochran at the Central Theater, Jan. 27.

PRINCIPALS—Sam Bernard, Irene Bordoni, Clifton Webb, Hugh Cameron, Ruth Donnelly, Violet Strathmore, Stanley Harrison, Frank Mayne, Sascha Piatov, Mlle. Moskovina, Helen Kroener, May Carmen, Pat Walsh, and Irwin Emmet.

A dual alliance was effected on the stage of the Central Theater last Tuesday night which threatens to become immensely popular. *Sam Bernard* and *Irene Bordoni* have joined hands in a vastly amusing musical comedy. It would seem as if *Mr. Bernard's* fortunes were at their highest when he shares the program honor. In "Friendly Enemies," it will be recalled, he heaped up a huge bank account with Louis Mann as his side partner. Any Broadway prophet now will tell you that "As You Were" will continue longer than did "Friendly Enemies."

Mr. Bernard has never been so funny within our recollections. He used his old bag of tricks to good effect, but what is more important, introduced a new one as well. He is just as deliberately awkward as ever

and has the same old difficulty in extricating himself from trying situations. Do you remember his Rip Van Winkle song of long ago? Well, he has a new one which is just as funny and which bears the title of *Who Ate Napoleons With Josephine When Bonaparte was Away?*

As for *Miss Bordoni*, she sang excellently and made a lovelier vision than ever. She is quite a finished comedienne. She can be subtle when needs be, or she can play the broadest of burlesque as she did in "As You Were." And of her ability to wear clothes! She was stunning in several—well, you have no other word for it but "creations"—most of which were designed by the Frenchman, Poirer, and Mme. Pascaud.

There is a fine idea back of "As You Were." You wonder why it has not been used before. It shows a man attempting to escape from an ungrateful wife by being transported back through history to other ages, where he hoped to find other women more sincere and constant. A dose of pills serves as the medium. Thus you see *Mr. Bernard* as the commonplace pie manufacturer, Wolfie Waflestein, visiting in succession Versailles in its first glory, Egypt at the beginning of the Christian era, ancient Greece, and a forest of prehistoric times.

Whom does he meet in these transitions? None other than *Ninon De L'Enclos*, *Cleopatra*, *Helen of Troy*,

and an unnamed primeval beauty. And he makes the same discovery in each case, that he cannot escape the feminine characteristic of preying upon man's pocket book.

The piece is imported from England, where it has been a big success for some time. For its American presentation Glen MacDonough and E. Ray Goetz have added some local color. There is a lavish display of scenery.

In the large supporting cast *Clifton Webb* and *Hugh Cameron* stood out prominently, the former dancing well and the latter displaying a good sense of burlesque in ancient lover roles. *Frank Wayne* and *Violet Strathmore* were good in minor roles and some good acrobatic dancing was done by *Sascha Piatov*, *Mlle. Moskovina* and *Helen Kroener*.

REID.

Keefe's Sudden Death

Matt Keefe's death was quite a shock to the Rialto Saturday as no one here was aware that the well-known singer and yodeler was ill at Philadelphia. Keefe at one time was a manager with the Barnum & Bailey Circus and for years was a carded attraction with minstrel troupes. At times he was with Primrose and West, Lew Dockstader, Al. G. Fields and Neil O'Brien. Keefe was 54 years old. The remains were brought to New York Monday with obsequies conducted by the N. V. A. in the Funeral Church Tuesday afternoon.

Frisco's Girl Act

According to Frisco's own announcement last week at the Colonial when he appeared unexpectedly during the turn of William Seabury and in an impromptu statement said that he was getting a new act ready, and that it would "be outcoming" soon. But the main interest was in the fact that he would have a bevy of girls with him, as there was no demand for a male flock of Friscoes.

Tannehill Recovering

Frank Tannehill—the jolly Frank Tannehill of the Friars—is slowly recovering from an operation for gall stones. Tannehill recently severed connections with the Gus Hill offices to produce attractions under his own name, but his condition so far has called off his plans.

Matt Ott's New Show

Matt Ott dropped in from Boston last week to confer with the Klaw & Erlanger-Mayer offices regarding the proposed production of his new show, "Twinkle Twinkle" which he placed with them last year. The new show goes into rehearsal this month.

"Going Up" Closing

Within the next fortnight the Cohan & Harris offices will close the tour of "Going Up" in Binghamton, this being the eastern company.

BROADWAY TIME TABLE—Week of Jan. 26th

Play	Principal Players	What It Is	No. of Times	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama.	58	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
The Acquittal	Chrystal Herne, Wm. Harrigan	Delightful dime-novel play	31	Cohan and Harris	West 42nd	Eve. 8.45 Mat. W. & S. 2.30
Adam and Eva	Ruth Shepley, Otto Kruger	Well acted light comedy	156	Longacre	West 48th	Eve. 9.00 Mat. W. & S. 2.20
Always You	Ralph Herz	Familiar musical comedy	31	Lyric	West 42nd	Eve. 8.15 Mat. W. & S. 2.30
Angel Face	John E. Young, Marguerite Zender	Musical comedy by Herbert and Smith	50	Knickerbocker	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.15
Aphrodite	Dorothy Dalton	Colorful pageant	74	Century	Central Park W.	Eve. 8.15 Mat. W. & S. 2.00
Apple Blossoms	John Charles Thomas, Wilda Bennett	Operetta by Kreisler	129	Globe	Bway & 46th	Eve. 8.15 Mat. W. & S. 2.20
As You Were	Sam Bernard, Irene Bordoni	Reviewed in this issue.	7	Central	Bway & 47th	Eve. 8.15 Mat. W. & S. 2.20
Big Game	Pauline Lord, Alan Dinehart	Reviewed in this issue.	13	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
Buddies	Donald Brian, Peggy Wood	Comedy with soldier heroes	115	Selwyn	West 42nd	Eve. 8.15 Mat. W. & S. 2.20
Caesar's Wife	Billie Burke	Diplomacy and love in Cairo	80	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.15
Clarence	Alfred Lunt, Helen Hayes	Comedy of youth by Tarkington	158	Hudson	West 44th	Eve. 8.45 Mat. W. & S. 2.20
Deceasee	Ethel Barrymore	Brilliant play and playing	139	Empire	Bway & 40th	Eve. 9.00 Mat. W. & S. 2.15
East is West	Fay Bainter	Chinese Peg O' My Heart	483	Astor	Bway & 45th	Eve. 8.45 Mat. W. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	49	Miller's	West 43rd	Eve. 8.20 Mat. Th. & S. 2.20
For the Defense	Richard Bennett	Murder melodrama	53	Morocco	West 45th	Eve. 8.30 Mat. W. & S. 2.20
Frivolities of 1920	Henry Lewis, Kouns Sisters	Pretentious revue	28	44th St.	West 44th	Eve. 8.15 Mat. W. & S. 2.15
French Plays	Repertory	Repertory		Theatre Parisien	West 48th	Eve. 9.00 Mat. Th. & S. 2.30
The Girl in the Limousine	Doriskenyon, John Cumberland	Bedroom farce	139	Eltinge	West 42nd	Eve. 8.45 Mat. W. & S. 2.30
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	156	Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.00
Grand Opera	Repertory	Repertory		Metropolitan	Bway & 40th	Eve. 8.00 Mat. S. 2.00
Greenwich Village Follies	Chicago Opera Co.	Varied revue	234	Lexington	West 44th	Eve. 8.00 Mat. W. & S. 2.00
Happy Days	Bessie McCoy Davis	Panorama with a thrill	287	Hippodrome	6th Ave. & 44th	Eve. 8.15 Mat. daily 21.5
The Hon. Abe Potash	Barney Bernard	Political comedy.	131	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.20
Irene	Edith Day	Above-average musical comedy	61	Vanderbilt	West 48th	Eve. 8.15 Mat. W. & S. 2.30
The Jest	John Barrymore	Colorful Florentine drama	239	Plymouth	West 45th	Eve. 8.30 Mat. Th. & S. 2.30
Light of the World	Pedro de Cordoba	Drama of Passion Play	31	Manhattan	West 34th	Eve. 8.00 Mat. W. & S. 2.20
Lightnin'	Frank Bacon	Delightful character comedy	602	Gaiety	Bway & 46th	Eve. 8.45 Mat. W. & S. 2.30
The Little Whopper	Vivienne Segal	A little lie set to music	131	Casino	Bway & 39th	Eve. 8.15 Mat. W. & S. 2.20
The Magic Melody	Charles Purcell, Julia Dean	Romantic operetta	97	Shubert	West 44th	Eve. 8.15 Mat. W. & S. 2.15
Mamma's Affair	Effie Shannon, Robert Edeson	Comedy of a hypochondriac.	16	Little	West 44th	Eve. 9.00 Mat. W. & S. 2.20
Monsieur Beaucaire	Marion Green, Blanche Tomlin, Lennox Pawle	Charming romantic opera	62	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.15
My Lady Friends	Clifton Crawford	Sparkling farce	72	Comedy	West 41st	Eve. 8.30 Mat. Th. & S. 2.25
No More Blondes	Ernest Truax	Farce of compromises	29	Maxine Elliott's	West 39th	Eve. 8.30 Mat. Th. & S. 2.30
One Night in Rome	Laurette Taylor	Comedy of a palmist	73	Cohan	Bway & 42nd	Eve. 8.45 Mat. W. & S. 2.30
The Passion Flower	Nance O'Neil	Tense Spanish drama.	23	Greenwich Village	Sheridan Sq.	Eve. 8.45 Mat. Th. & S. 2.45
Passing Show of 1919	Blanche Ring, Chas. Winninger	Zippy, extravagant revue	131	Winter Garden	Bway & 50th	Eve. 8.15 Mat. Tu., Th., S. 2.00
Pietro	Otis Skinner	Comedy, drama of Italian-American.	16	Criterion	Bway & 44th	Eve. 8.30 Mat. W. & S. 2.30
The Power of Darkness	Theater Guild	Reviewed in this issue.	16	Garrick	35th & 6th Ave.	Eve. 8.30 Mat. Th. & S. 2.30
The Purple Mask	Leo Ditrichstein, Brandon Tynan	Cloak-and-dagger melodrama	31	Booth	West 45th	Eve. 8.45 Mat. W. & S. 2.30
The Ruined Lady	Grace George	Light comedy.	16	Playhouse	West 48th	Eve. 9.00 Mat. W. & S. 2.30
Ruddigore	Society of American Singers	Gilbert and Sullivan's "Iolanthe"		Park	Columbus Circle	Eve. 8.15 Mat. W. & S. 2.15
Scandal	Chas. Cherry, Francine Larrimore	Comedy with a punch	167	39th St.	West 39th	Eve. 8.45 Mat. W. & S. 2.40
The Sign on the Door	Mary Ryan, Lee Baker, Lowell Sherman	Melodrama with a murder	53	Republic	West 42nd	Eve. 9.00 Mat. W. & S. 2.30
Smilin' Through	Jane Cowl	Play of spirit influence	39	Broadhurst	West 44th	Eve. 8.45 Mat. Th. & S. 2.30
The Son-Daughter	Lenore Ulric	Pell Street dramatized	87	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.20
The Storm	Helen McKellar	Fires of love and forests	143	48th St.	West 48th	Eve. 9.00 Mat. Th. & S. 2.30
Vaudeville	Valeska Suratt, William Seabury	Vaudeville		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Wedding Bells	Margaret Lawrence, Wallace Eddinger	Bright comedy of love and lovers.	95	Harris	West 42nd	Eve. 8.45 Mat. W. & S. 2.30

Motion Pictures

The Birth of a Soul	Harry Morey	A Kentucky Mountain feud.	Academy	14th & Irving Pl.
Daughter of Two Worlds	Norma Talmadge	A little crook in society.	Academy	14th & Irving Pl.
The Cinema Murder	Mraion Davies	Thrilling story of an actress.	Broadway	Bway & 41st
Pinto	Mabel Normand	A cougiral in the East.	Capitol	Bway & 50th
Pollyanna	Mary Pickford	Sentimental "glad" play.	Rialto	Bway & 42nd
The Fear Market	Alice Brady	Drama of high society.	Rivoli	Bway & 49th
Two Weeks	Constance Talmadge	The romance of a chorus girl.	Strand	Bway & 47th

Continuous 2 to 11 P. M.

SONG PUBLISHERS NOT WORRIED BY NEW WOOLWORTH THREAT

"Hits" Are Going to Be Sold to Outside Retailers for 18c.—Publishers Present Fighting Front

THE all-absorbing, much-talked-of subject along New York's music rows and throughout Tin Pan Ally is the ultimatum that the Woolworth Stores via their general manager, E. Z. Nutting, has issued that hereafter the Woolworth Chain will regulate the sale of its own popular songs by going into the song-publishing business upon a scale equivalent to the Woolworth store plans.

This plan of Nutting's comes through publishers of big hits asking 18 cents for the numbers instead of 6½ cents which the Woolworth Stores have always paid. The publishers are not at all worried and they unanimously say "let Woolworth go to it."

Perhaps the most pronounced statement was that of Charles K. Harris, who remarked emphatically that he had not made a single dollar out of the 6½-cent selling plan to Woolworth but that he would make money through distributing it to channels for 18 cents.

Atop of the Woolworth proposition to publish songs or get songs from the publishers outside the protective fold of the big Broadway publishers comes marked activities by such department store circuits as Kresge's, S. H. Kress, J. G. McCrory Company and the Metropolitan (5 to 50 cent stores) are dead willing to pay the 18 cents for the big "hits" and sell them for any price above a quarter. In fact S. H. Kress last week announced that he was opening three new stores, one on 125th street, where Pabst's 125th street place was which will have music as one of its big department features.

The Woolworth Stores must sell on the "nothing above ten cents" slogan and that bars them from buying song hits now unless they pay the

publishers' price and then sell at a loss.

The Woolworth Stores, according to a big publisher, automatically cut themselves off the big song hit list by being unable to pay the 18 cent catalogued price that the big publishers felt necessary to ask when the high cost of publishing became so manifestly active against the publishing treasury.

Woolworth tried to get *Carolina Sunshine* from Harry Von Tilzer for a ten-cent selling campaign without success. It was on the 18-cent list.

Woolworth went hammer and tongs after *Dardanella*, *McCarthy & Fischer's* instantaneous hit. But that was refused on the 6½ sell to the stores.

Woolworth wanted some of Irving Berlin's hits but they are on the 18-cent list and Woolworth had to pass 'em up.

Then there was *Happiness* that Charles K. Harris has on his list. Also on the list were *Beautiful Nights*, *Ching-a-Ling*, *In Dreamy India*, *Kamei-Land*, *Look Out for the Big Banshee*, *Come on to the Creole Dance With Me*, *Everybody Loves the Irish*, etc. Harris has them unqualifiedly on the 18-cent list and beyond the reach of Woolworth.

The Woolworth Stores made all the money, so the song publishers declare, with not a cent profit when a number was sold for 6½ cents, with the publisher footing all the printing bills. The publisher even "made" the song with Woolworth doing nothing but distributing the hits at 10 cents a copy, with Woolworth getting 3½ cents on each copy.

Woolworth is reported as selling ten million copies of song hits which means a lot of money in the final countup.

Estate of Henry Blossom

Appraisal of the estate of Henry Blossom, author and playwright, which was filed in the Surrogate's Court, placed the net value at \$33,210. The total assets were estimated at \$45,995 and liabilities were \$12,785. Mr. Blossom died March 23 last.

The largest item of the assets is the aggregate of his literary productions in royalties and film and stock rights aggregating \$36,470. The whole estate goes to his wife, Marjorie May Blossom.

Rehearsing "The Unseen Hand"

A. H. Woods has begun rehearsals of "The Unseen Hand," a new play in three acts by Crane Wilbur. The cast includes Alma Belwin, Malcolm Williams, Felix Krembs, Howard Lang, William J. Kelly, Brandon Peters, Will Loyd, Clifford Self, Harry Shutan, Beatrice Noyes and John Ray. The play is being staged by the author.

"Zig Zag" Revue in March

Arrangements were made this week for "The Zig Zag Revue" to be produced by the Buckley & Sullivan offices early in March.

Florence Walton's Partner

Florence Walton announces that after January 30, her dancing partner at the Biltmore Cascades will be Allen Sagan, the originator of "The Tickle Toe" dance, who will take the place of her husband, Maurice Mouviet, who will sail for London on January 30 on the Mauretania. He goes to book future engagements and Miss Walton will go abroad next summer. Miss Walton and Maurice have been dancing partners in the theaters and at the Biltmore for the past eight years.

Cohan's First Indefinite

The first of the new George M. Cohan productions under the personal direction of G. M. himself may not reach the New York stage until around the last of February. He expects to make some important announcements within the next fortnight.

More Special "Shows"

The B. F. Keith Vaudeville Exchange has arranged for some more special "holiday shows" to be given in the Academy of Music, Brooklyn, on Lincoln's Birthday and Washington's Birthday. Top price will be \$1.50.

"Lassie" Has Premiere Saturday

Saturday evening at The Playhouse in Wilmington, Delaware, Dodge and Pogany made their initial production of "Lassie," a whimsical musical novelty, with book and lyrics by Catherine Chisholm Cushing and music by Hugo Felix. In the cast are Tessa Kosta, Dorothy Dickson and Carl Hyson, Molly Pearson, Roland Bottomley, James Harrod, Robert Nairn, Percival Vivian, David Glassford, Gladys Lanphere, Louie Emery, Ada Sinclair, Olga Ziceva, Ruth Rollins, and others. The company numbers sixty including a singing chorus of lassies.

Following the premiere at Wilmington, "Lassie" opened in Washington, D. C. on Sunday night, January 25, and plays a week.

Hast Offers Prize for Play

Walter Hast has announced that he will award a prize of one thousand dollars for the best play submitted to him by April 1st. The conditions are that the play must be written by an American and is not to deal with either religion or politics. The judges will be John Harwood, general stage director for Mr. Hast, Morris Rose, Moses Grossman and Edwin J. Cohn.

May Offer Matinees

So big and splendid has been the boxoffice response for Sunday vaudeville concerts at the Manhattan Opera House that the B. F. Keith Vaudeville Exchange may arrange for Sunday matinees there during the remainder of the winter. At present only night shows are given.

Cast of "The Fool's Game"

John Cort announces the first production of "The Fool's Game," a new comedy by Crane Wilbur, at the Apollo theater in Atlantic City Monday, January 26th. Maude Fealy will be seen in the stellar role, and she will be supported by a cast including Leonard Willey, Maida Turner, Virginia Case, Mary Emerson, Corbet Morris, Edward J. Keenan, C. Henry Gordon and Josephine Dupree.

Second Academy Matinee

"Blind Mice," a comedy in three acts, by Edwin Carty Ranck, will have its first presentation at the second matinee of the season to be given by the American Academy of Dramatic Arts Friday afternoon, January 30, at the Lyceum Theater. "Circles," a new play in one act, by George Middleton, will precede the longer play.

Standard's Change

The Standard went back to its former legitimate policy of traveling combinations Monday when Fiske O'Hara opened a week's engagement there in "Down Limerick Way." The attraction next week will be "Three Wise Fools" followed by "Listen Lester" and "Daddies."

Noted Band Changes Name

The "New York Military Band," which has achieved prominence during the past two years, will assume the name of its conductor, Edwin Frank Goldman, and for the future will be known as "The Goldman Concert Band."

DRAMATIC MIRROR

LAUDER SAILING Plays Brooklyn but Passes Up New York on Farewell Performance

Harry Lauder is winding up a wonderfully profitable tour of the United States and prior to his sailing from this country February 21 via the Carmania will play two farewell dates at the Academy, Brooklyn, but is giving New York the cold shoulder. Last year when he toured the country he wound up the tour by playing a great financial week at the Lexington Opera House.

Lauder is in Pittsburgh this week, Toronto the next, with a week to follow in Boston. Then comes a week divided between Providence, New Haven and Brooklyn.

Lauder has a tour of South Africa booked but is not taking his present road show intact to that country.

He has been playing capacity and "S.R.O." in nearly every town, with William Morris, who arranged the tour, spending considerable time with the Scotch comedian.

Lauder opened his present tour last October in San Francisco and has averaged more than \$15,000 weekly, with some stands running over \$22,000.

Cast of "Mrs. Jimmie Thompson"

With the engagement of Francis Sterling Clarke and George L. Spaulding for the leading roles, Joseph Klaw has completed the cast of "Mrs. Jimmie Thompson," a farce comedy, by Norman S. Rose and Edith Ellis, which Klaw will put into rehearsal on January 30. Others previously engaged are Peggy Poland, Daniel Jarrett, Roy Briant, Gordon Johnson, Anita Rothe, Minnie Phillips, Sara Enright, George E. Mack and John Clements. Rehearsals will be under the direction of Edith Ellis.

"East Is West" for London

Arrangements have now been definitely completed for a production of "East Is West" in London this spring. J. L. Sacks will produce "Irene" at the Gaiety about March 1, and immediately after this will begin rehearsals of "East Is West." Fay Bainter is not to go to London, despite rumors to the contrary, but will remain at the Astor Theater throughout the remainder of this season.

Tour Opens in Brooklyn

The United States tour of the Russian Tsar, a village fete, offering forty Russian students, singers and dancers, headed by Serge Borowsky, the famous Moscow opera baritone, will open in Brooklyn at the Academy of Music, Jan. 31. The tour is under the management of Mme. Norma Lutge, the American woman impresario who brought Kubelik to this country.

Theda Barra Play Feb. 13

The first performance of "The Blue Flame," Theda Barra's new starring vehicle on the legitimate stage, will be given at the Columbia theater, Far Rockaway, on February 13th. The supporting company includes Earl House, De Witt Jennings, Horace James, Walter Abell, Alan Dinehart, Royal Stout, Thais Lawton, Kenneth Hill, Donald Gallaher and others.

SOUTH SHOWS ROAD RESULTS

Comparisons With Returns of Other Years Give Present Season the Edge

JUST when managers and agents with the road shows are sending in distressing reports of conditions on the road through the west and north-west shows, playing the south and southwest, of late have been sending in gratifying statements as to the boxoffice returns. Even southern points that were considered as negligible in other years are showing profit these days.

Perhaps a striking example of how the south has changed may be best adduced from the business that the Jefferson, Louisville, has been doing since it changed its former house policy. The Jefferson, with Charles Rattick, manager, had the Gus Hill "Mutt and Jeff" show in there as his first attraction under the new policy

and on two performances, the returns were \$1,800.

The success of this attraction is such that Rattick last week wired in for other shows on Hill's books.

There are more shows in the south than there were this time last year, with one of the biggest favorites being the Emma Bunting show, "Scandal."

Musical shows seem to be good "draws," with the southern managers reported as being more acceptable to traveling combinations than many of their northern brethren.

In some of the New York agencies where shows are routed for the south the answer was the same—the south is showing appreciation of the attractions sent through that section.

O. B. Clarence on the "Muffin Shop"

O. B. Clarence, the English actor, now with Otis Skinner in "Pietro," has many interesting tales of early theatrical conditions. Recently he was telling of the theatrical boarding house. He said:

"It was while I was working in London that good fortune took me to the famous muffin shop—now no more, alas! but then so well known among theatrical good fellows. 'Billy,' as he was known, rose at an early hour and made and baked muffins and crumpets in the old fashioned little shop with the curious bow windows, adjoining the sequestered court, and there many of us Bohemians and bon viveurs found this good and industrious soul in the early hours at work when we returned home to roost. The rooms upstairs were let to theatrical folk, Billy's wife being that rara avis, a careful and wise housewife, with a fond weakness for the foibles and vagaries of her errant lodgers. There I was lucky enough to obtain a room for a fortnight, but eventually I furnished a sitting room and had a complete floor to myself, with an odd little tubbing room through the bedroom, the quaintest and most delightful suite conceivable; old paneled rooms in their original setting; and there I remained for five happy years. Many and varied were the late after-theater hours that were spent in that old-world atmosphere, where good fellowship and camaraderie abounded and, above all, it was under that roof that I met my present wife, so that it remains ever a gracious and pleasant memory."

Cochran Goes Home

Charles C. Cochran, the well-known London theatrical man, who also holds Georges Carpentier's name to a contract, according to reports, returned to Europe this week, sailing Wednesday after a stay here, which included a western trip. Cochran also attended to a number of show deals while here.

Brems and Craft in New Act

Brems and Craft have accepted a new act entitled "You Talk About Union" that Sam Ward wrote. Just as soon as it is ready for regular bookings Harry Weber will handle it.

Ralph R. Kohn Dies

Ralph R. Kohn, of the A. H. Woods' office, died Monday of pneumonia after an illness of a few days. For seventeen years Kohn had been affiliated with the Woods' office, starting as an errand boy and working up to the station of private secretary to Mr. Woods. Everybody having any kind of theatrical business to do with the Woods' office came in contact with Kohn. Everybody knew him and his death comes as a severe shock to the show realm. Kohn was 29 and is survived by a widow and baby daughter. The funeral was held Tuesday, with interment in Mount Sinai Cemetery, Long Island.

To Build New Theater in Monroe

The Saenger Amusement Company has inaugurated plans to build a \$75,000 theater at Monroe, La., 50 miles due west of Vicksburg, the old theater building having been condemned by the board of aldermen and mayor of that city. The new theater will not be ready for occupancy (says special representative for the Saenger interests, Mr. Eugene Clarke) until September. It will have a seating capacity of 1,500.

Did the Pannings Hurt?

If ever a revue opening on Broadway received such a caustic panning from the critics it was the Anderson Revue, yet the big show turned right around and did a whale of a business. The revue has been doing far better than anyone imagined, especially around the Shubert office. And in the wake of those roasts the business seemed to go up in bounds.

Daphne Pollard Sails

Daphne Pollard has sailed for London to appear in the new revue at the Hippodrome. Miss Pollard and husband, Eck Bunch, spent several weeks with relatives in the west. While in New York recently Miss Pollard received both vaudeville and film offers.

London's "Irene" March 1

The English rights for "Irene" have been acquired by B. Saks, who in conjunction with Sir Alfred Butt will produce it at the Gaiety Theater, London, March 1. Nellie Taylor will have the role originated here by Edith Day.

CHICAGO GARRICK THEATER SOLD

Historic Playhouse Becomes Property of Garrick Building Co.

One of Chicago's best known theatrical properties, the seventeen-story Garrick theater and office building, has been sold by the Northern Trust Company, trustee, for the estate of C. W. Pardridge to the Garrick Building Company, headed by Raymond L. Redheffer, vice president of the Security bank, for a reported price of \$800,000.

The land underneath the theater and office building has been subleased by the same company for seventy years from Feb. 1 at a total rental of \$4,550,000, or \$65,000 a year.

The Garrick is one of the best located playhouses in Chicago, being practically in the center of the theatre district. The new Woods adjoins it on the east and the Union hotel and the Olympic on the west.

It has had a long and interesting history, closely identified with Chicago as a producing center. It has 1,362 seats. It was opened in 1893 during the World's fair as the Schiller theater and German plays were given by the German Theater Company. Later "Way Down East" was given on its stage for the first time.

Show Hits the Rocks

"Live, Love and Laugh" failed to live up to its title as a road show and the company stranded last Thursday week in Hamilton, Ont., where the members are reported as having all kinds of trouble trying to get back to New York. Several of the players are reported as having hocked their personal wardrobe to get the necessary wherewithal to cross the border. The management is said to have left the show flat, owing everybody from the agent down to the choristers. The show itself was reported as being a "bad boy."

Lights' Midwinter Cruise

The Lights of Freeport are arranging for a "cruise" that will be given at the Astor Theater early in February. "Acts" belonging to the Long Island theatrical club that are playing in and around New York at that time will take part in the big show. E. C. Manwarring, the agent, is one of the main arrangers of the program.

Tellegen's Tour Cancelled

Lou Tellegen has influenza. He became ill while en route to Jacksonville, Fla., to play a date there with his show. His condition became such that all dates in Atlanta and vicinity were cancelled. Just as soon as able Tellegen will return to his home in New York to recuperate.

May Join Show

Eva Balfour, the London actress, isn't going into the films after all. Anyway not at present, as she has an offer to join a Shubert show and may accept.

Stern Closes One

A. S. Stern, who has offices in the Knickerbocker Theater building, has closed up one of his road companies of "She Walked In Her Sleep."

IS THAT SO!

Julia Bruns arrived from abroad last week on the Lafayette after spending a year in London and Paris. She appeared in "Business Before Pleasure" at the Savoy Theater in London, and subsequently played in motion pictures in Paris in conjunction with Arnold Daly. Miss Bruns is going to Havana for a month's vacation prior to appearing in a new Broadway production.

Montague Glass saw Jack Osterman at the Orpheum, Los Angeles, and wired to J. J. Rosenthal as follows: "Just saw Jack's act. Immense audience most enthusiastic. Laughed my head off. He is a great boy and you and the missus ought to be proud of him."

The Chalif dancers gave an artistic and thoroughly enjoyable performance at Carnegie Hall on Saturday evening, January 24, in a program of Mr. Chalif's compositions, consisting of Greek, interpretive, national and toe work.

Tom Reynolds, general stage director for Sir Alfred Butt and J. L. Sacks of London, has arrived in New York for a ten-day intensive study of "Irene," both back stage and out front, at the Vanderbilt Theater. Mr. Reynolds is in charge of the English production of the Montgomery-Tierney-McCarthy musical comedy, to be produced on March 1 at the Empire Theater.

Carle Carlton has closed a contract with the Victor Talking Machine Company for the exclusive recording of Edith Day's song hits in "Irene," in which she is now appearing at the Vanderbilt Theater. *Alice Blue Gown*, *Castle of Dreams* and *Irene* will be the first numbers recorded.

Babe La Tour, formerly of burlesque and now in vaudeville, secured a divorce on the ground of desertion from her husband, Sig. Nealy, who is also playing in vaudeville.

Harry Beresford, who made a striking personal success earlier this season in Irvin S. Cobb's "Boys Will Be Boys," has been engaged by Henry W. Savage, Inc., for the principal role in "Shavings," the Joseph C. Lincoln comedy which is now on a preliminary tour before its New York presentation.

Desiree Lubovska, the interpretative dancer, will appear in a dance recital at Greenwich Village Theater Sunday evening, February 1, assisted by a special orchestra. Madame Lubovska is to sail next month for a tour of the world, her first appearance being in Paris, and the present is in the nature of an au revoir recital.

ROSINA ZOTTI of the San Carlo Opera Company, who has been confined to the hospital in Regina, Sask., for several weeks, owing to accident during the production of "Madam Butterfly," has completely recovered and left to rejoin the company Jan. 19.

John Drinkwater, author of "Abraham Lincoln," has departed for the Middle West, where he is to deliver several addresses. He will speak in Cleveland, O., first, and will go on from there to Ann Arbor, where he is to be the guest of the University of Michigan.



PATRICOLA

Singing Rossiter's "I'll Keep Them Down on the Farm" to Repeated Encores in Vaudeville

AT THE VAUDEVILLE HOUSES THIS WEEK

SLOW BILL AT THE PALACE

Harry Hines One of the Show's Bright Spots

Harry Hines trots out the newest and most refreshing sort of monologue at the Palace this week, and thereby is one of the best bits of the bill. His is a last minute choice to take the place of Talbot O'Farrell, the Irish tenor, and a happy choice it proves to be. *Mignonette Kokin* and *Fred Galetty* bring on an "Italian Fantasy" in the first spot that is a real novelty, from the dark *Mignonette's* nimble toes to the hilarious barber shop of the trained monkeys.

William Seabury has done some thinking to good effect. He has fixed up a dancing act with some of the foxiest looking girls to be found, gowned to some extent, and that extent with extreme artistry. *Seabury* is a very graceful dancer, and the girls in his revue are equally clever.

Another dancing act, the *Mosconi Brothers*, held over from the week before, trip into the hearts of all beholders, and carry all their dancing family along with them.

Valeska Suratt and her players present their metropolitan comedy melodrama, "Scarlet." There are some bright things that shine through it, but it is really a rather tiresome sketch. At times, *Miss Suratt* ascends great histrionic altitudes, plunging as dramatically into gloomy declivities.

Charles and *Madeline Dunbar* gave a peculiar little offering consisting principally of imitations of the noises made by denizens of the barnyard. *Toto* clowned about in his familiar way, pleasing the great majority of the Palace audience that had not seen him before. *Harry Breen* is another of the old guard that woefully needs more new material. Most of his reputed extemporaneous rhyming is so elderly that many in the audience can foretell the next one. The *Gaudsmiths* in circus attire, leaped hither and yon with their trained poodles at the close.

RANDALL.

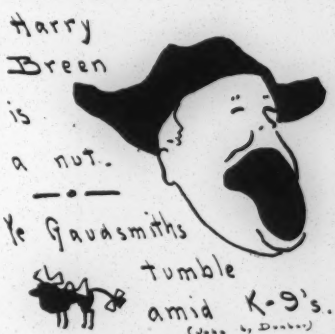
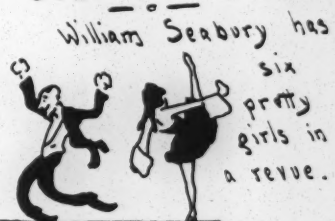
B'KLYN—ORPHEUM

Marie Cahill and Spanish Revue Headline

Marie Cahill after being away for nearly a year comes back as headliner for the current week. She has a very fine rep of songs this season, and is as clever as ever. "The Spanish Revue" is an importation from the theaters of Madrid. *Senora Lola Bravo*, Castilian Pavlowa, and *Antonia Bilbao* headed the revue with seventeen others in cast. *Zomah*, the Unsolved Mystery, is known as "the woman who can tell you anything." She comes from the London Coliseum. *Paul Morton* and *Naomi Glass* offered their musical satire "1920-1950." *Bert Hanlon* the modern philosopher jazzed through an eccentric connection of patter—mirth and melody. *Friscoe* gave us some wonderful music on the xylophone. *Willie Bros.*, billed as "masters of the art of equilibrium"; *Warden Bros.* novelty juggling; *Joe Tilyou* and *George Rogers* appeared in "Show Me."

WALKER.

Harry Hines a Big Hit at the Palace—Sophie Tucker and Jazz Kings Headline at Alhambra—Rooney and Bent Revue Pleases Colonial Patrons



Produced by the Dramatic Mirror.
Filmed by Ed Randall

ANOTHER GOOD BILL AT ALHAMBRA

Sophie Tucker and Her Boys Make Merry for Harlemites

An exceptionally fine bill of nine acts entertained a rather small but enthusiastic audience at the Alhambra Monday evening. *Sylvia Loyal* and company opened the night's festivities by presenting a picturesque bird and animal turn that was an excellent opening tableau. Following them were *Irving Goslar* and *Rhea Lusby* in an act that had a hard time starting, but ended with a bang. *Miss Lusby* is a winsome young miss who knows how to dance—especially toe dance—and sing with expression. She sang special songs from the pen of *Mr. Goslar*. The songs are very suitable for *Miss Lusby's* style of singing, and therefore, they were very much liked by the audience. After them came *Grace Huff* in a comedy playlet called "Just Like a Man," presented by *Joseph Hart*. The skit is cleverly constructed and seems to have been built around *Miss Huff's* personality. The act went very well. *James Mullin* and *Anna Francis* then chalked up hit number of the evening with their joyous pranks. They have changed their routine a bit, for we notice they have added two new songs entitled *It Was An Accident* and *Leap For a Boy, Girls, Its Leap Year*. By the applause they received they seemed to please. *Irwin Rosen* then presented a miniature musical comedy turn in "Ye Song Shop." The idea was conceived by *Pat Rooney*, and the same composers who wrote *Pat's* act have composed the music, etc., for this melange of melody. Their names are *Cliff Hess* and *Jos. Santley*. *Warren Jackson* and *Robert Adams* assisted to make things go. The girls are *Betty Stuart*, *Vivian Birmingham*, *Speedy Ryan*, *Elita Sinclair*, *Catherine Ryan*, *Betty Winslow* and *Marie Bellock*. Intermission followed and after that the favorite and popular baritone *George MacFarlane* added hit number two to the evening's fun. *Byloe* and *By the Campfire* went especially well, also one of his own songs, *There's a Road That Leads to You*. *Herbert Lowe* furnished sympathetic accompaniments. Hit number three was in the hands of *Geo. Lane* and *Tom Moran*. Both of these boys had the house in convulsive laughter.

But the treat of the evening came in the form of the *Mary Garden* of Vaudeville—*Sophie Tucker*. Even before she came on the stage applause was constantly in the air. She was a real delight singing *Nobody Knows* in a way that is so original of her work. Despite the unusually long bill and following *Miss Tucker*, *De Lano* and *Pike* succeeded in holding them in at the finish with their acrobatic maneuvers.

NURNBERG.

GOOD SHOW AT THE COLONIAL

Pat Rooney and Marion Bent Popular at This House

A crowded house applauded madly the *Pat Rooney* and *Marion Bent* revue "Rings of Smoke" at the Colonial Tuesday afternoon. It is useless to say any more about the working of the act as it has been told so many times. *The Ramsdells* and *Deyo* opened with a series of dance novelties that were scintillating and pretty. They were followed by *Permaine* and *Shelley* who played musical instruments. *Franklyn Ardell* in his up-to-the-minute comedy playlet "The Wife Saver" received the first large parcel of applause from the Colonialites. The gentleman has not, as yet, put his partner's name upon the program, which she duly deserves. Following them were the charming and attractive *Trix Sisters* with their delightful dance and song fantasy. They are certainly a gifted pair. Another act to score with their splendid dancing were *Francis Pritchard* and company assisted by *Nelson Snow* and *Charles Columbus*. They ended the first half with a snap.

Cliff Nazarro and Company with the aid of *Gertie Cogert* and *Ernest Ferita* lived up to their reputation as vaudeville's clever juveniles.

The *Pat Rooney* act triumphed, and after them came *Nat Nazarro* and company in an unusual acrobatic offering.

NURNBERG.

BUSHWICK—B'KLYN

Miss Juliet, Ted Lewis and Swift and Kelley Score

The ninth anniversary was celebrated this week, and *Miss Juliet* walked away with the honors. *Lucy Gillett*, the Lady from Delft, opened with some clever juggling and gymnastics. *Luba Meroff* and Company offered some Russian dances and American songs. His company, two very pretty girls, *Sonia* and *Ben Meroff*, sang very well.

Kranz and *LaSalle* followed with songs and foolishness. They also offered some clever imitations of well-known dancers, and got a good hand. *Miss Juliet* took the house by storm with her impersonations of *Eddy Leonard*, *Francis White*, *Louis Mann*, *George Cohan*, and others.

Anna Held, Jr., who was to appear, took suddenly ill after the matinee performance, but expects to be showing for the remainder of the week. In her place *Tilyou* and *Rogers* substituted.

Harry Holman and Co. in a sketch "My Daughter's Husband," was a neat little comedy, and he himself was the whole show. *Allan Rogers* gave fifteen minutes of concert, and his tenor selections were well received. *Ted Lewis* and his jazz band came forth with their jazz and on account of the lengthy bill his act was not as long as it might have been. It was noticeable that the audience was somewhat disappointed. *Swift and Kelley* in an act called "Gumdrops" had lots of laughs for the folks, and got their share of applause. *Berk and Saum* had a classy little act as a closer.

HUSTED.

TRUCK SHORTAGE AFFECTS ROYAL

Opening Bill Monday Hurt by Lack of Scenic Equipment

Acts reporting at the Royal Monday afternoon had a tale of woe to pour into Manager Al. Darling's ears that Al. had to believe for the simple reason that what the acts reported was the honest Gospel truth. Inability to obtain trucks for the transportation of baggage from depots, hotels and other theaters forced several turns to show without their stage layouts and scenic investiture.

One of the first to report lack of baggage facilities was Glenn and Jenkins, the negro team, who however were rewarded around 2:30 by having their "drop" reach the theater when they had given it up as lost for the afternoon.

Then along came Emma Haig and John Waldron with their special curtailed equipment delayed in transit between the Alhambra and the Royal and they had to go on without any stage surrounding than that dished up by the house.

Mijares was another who had to fix up his stage appurtenances without his own effects but he and his company did the best they could.

To make matters worse several acts that were expected to round out the bill failed to show, namely Sylvia Clark and Martinetti and Sylvester. That caused a booking switch and had Al. Darling hustling to put his vaudeville bill in order so that it would run smoothly for the best results.

Finally the bill for Monday ran as follows: No. 1, Curzon Sisters; No. 2, Melodious Maids (billed last week at the Colonial as the Four Melody Maids); No. 3, Nina Payne; No. 4, George Austin Moore; No. 5, Irene Franklin; Intermission, No. 6, Langford and Fredericks; No. 7, Al. Wolman (under New Acts); No. 8, Glenn and Jenkins; No. 9, Mijares and Co.

Of the first part the audience, which was unusually large for a Royal matinee, showed the most appreciation of Miss Payne's artistic dancing and she could have taken an encore had she cared as the applause was long and genuine; George Austin Moore and Miss Franklin. Moore wore an army reminder, a marine aviating outfit that fitted him neatly, singing offstage *Long Trail Back Home*, *When Alexander Took His Ragtime Band To France*, *Homesickness Blues* and *Landlord Blues* and telling stories in negro dialect about Alexander that were well received. Miss Franklin repeated the routine that was such a hit at the Palace, with the chorus girl's *Vamp* and the Yankee soldier boy numbers being big favorites.

Howard Langford and Anna Fredericks have worked up their turn to a valuable vaudeville commodity. This act was a sure hit at the Royal. After Wolman had talked, sung and advertised Woolworth and the Orange Grove cabaret, Glenn and Jenkins scored the comedy cleanup of the afternoon.

Mijares held everybody in. He sure is a wonder on the slack wire while that young man in the monkey suit does some back somersaulting on the tight wire that were wildly applauded.

MARK.

VAUDEVILLE VOLLEYS FROM VANCE

UNIFORM mementoes of the war have been laid away by Raymond Hodgdon, James B. McKowen and Frank Tinney.

Of course there are others but Ray, Jim and Frank have commissions tacked in their coat linings.

Which reminds us that Tommy Gray has a "Y" outfit and a wrist watch and a cane. George Yeoman says he knew Jesse James was a bold bad man who rode a horse and got away with a lot of stuff but not until he (Yeoman) learned others were using his gags and act idea did he find so many modern Captain Kids. George says the present gag pirates make the old Kid brand look like pikers.

Several Agents On

the Keith booking floor waxed enthusiastic over an argument pro and con that entailed dramatic sketch production. One said a good melodramatic subject could get all the time it wanted while the other said sketches were "passe" through their inability to warm up in the short time allotted in vaudeville. And while this was going on the bookers of the local theaters were booking up Jack Lait's condensed "One of Us," with Valeska Suratt, at a price in four figures.

R. C. Faulkner is still keeping busy telling folks that he is not President Wilson but just a vaudevillian who looks enough like him to cause all the mistaken identity that has given Faulkner a lot of publicity.

A well known English writer asked "Who invented Grock?" We now ask what has become of the clown! Grock's moneybag of American gold must be filled to overflowing. They say Grock spends money faster than Harry Lauder.

Overwhelming proof that vaudeville likes operatic voices was on tap at the Palace last week when Allan Rogers stood the old show on its ears with his songs.

Once More Is

vaudeville coming into its own, with shows closing by the dozens and its principals falling back on that old standby and haven of salaried rest—vaudeville. However shows that have Broadway runs, with the stars and featured members of the cast obtaining recognition from the regular dramatic departments, makes the return or appearance in vaudeville of those same players more interesting than were they booked through an unknown publicity channel.

Max Hart says he is a vaudeville agent, first, last and all the time, all reports to the contrary notwithstanding.

Which reminds us that to hear Charlie Bierbauer laugh is worth a visit to Hart's office any time. It isn't prop one by a long shot.

One thing is mighty sure about little Ralph Farnum of the Keller office. Whatever he tackles he does with an earnestness that brings results. That young man is a plodder in every sense.

We watched N. C. Granlund do three things at a time—and do them all successfully and with such dis-

patch that we are firmly convinced his middle name is "Speed." Incidentally he is the orating giant of the Cheese Club.

"Show your card, please" is now the greeting at the N. V. A. door. No more slipping through by members without paid up credentials.

Such is fame. Henry Chesterfield has a cigarette named after him. Emma Haig had a well-known stimulant named after her. Frank Carter has a well-known laxative tablet named after him. Corse Payton once had a cigar named after him. Frank Tinney has a son named after him. Lee Muckenfuss has hopes. So has Walter Duggan. Some day he will have a wife named after him.

Al. Darling commuted in from the Bronx last week to find out how the booking offices (Keith) came to allot him an "Anniversary Week" at the Royal. It was a mistake but Al was flabbergasted on the date and he sleeps in the neighborhood of the theater.

Some day when we need a little exercise we will hie ourself to the Colonial gallery and toss a penny on the stage. We may not toss a second after that jackdempian looking Mr. Quinn—Chris Egan's selfpicked and selfappointed special cop—gets through with us. Quinn looks strong enough to tackle a bearcat with one hand.

Tommy Dugan ate in Wolpin's last week while playing the Palace. He wanted to be nearby when any of the bunch went by with any of his gags. Tommy pulled some new ones that bear stealing.

When Charles Potsdam

after long and efficient service left the American Theater as its manager there was wild conjecture as to what man would be selected by the Loew office to take his place. "A hard man to follow" is the way the boys put it when commenting on Potsdam's withdrawal from the house.

However the Loew heads called Eugene Meyers to the main sanctum and told him without any fol de rol that he was the new manager of the American, to go over there and run the house along the lines that he had done other things for the Loew Circuit. Gene Meyers said nothing but followed orders. He had been with the Loew organization for a long time, had been on the road for it and anything he undertook for Loew was done satisfactorily and efficiently. It has been almost a year now that Meyers has been at the 42nd Street corner and he has made good in every sense. He goes about his work quietly, unostentatiously and is always on the job. Meyers is a nice looking man with a pleasing personality and everybody around the American thinks a lot of him. He is married and is one manager who lives within his means. We liked Meyers the minute we met him. He can look you straight in the eye and carry on theatrical shop talk if necessary without telling you of any charges he made in show history. He is a manager who manages a house under instructions to run it as though he owned the house himself.

DRAMATIC MIRROR

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

When My Baby Smiles at Me	Nonette
Bless My Swanee River	Home
Little French Mother,	Sophie Tucker
Goodbye	Fallon and Brown
You Ought to See Her Now	Goslar and Lusby

NONETTE BIG HIT AT THE 81ST STREET In Fact Entire Bill Was Well Received

It was worth a dollar of any man's money to hear Nonette play Gitz-Rice's sentimental balled, *Dear Old Pal of Mine*, Monday night. Nonette for a long, long time used *Just Break the News to Mother* and made the violin almost cry the words. Nobody ever appeared to get as much out of a number musically as Nonette did with the Charles K. Harris hit and she is repeating on the Gitz-Rice number.

There is only one Nonette and she is at the Eighty-first Street this week where she is scoring one of the biggest and happiest hits of her life. Her program included *Let the Rest of the World Go By*, which she also sings, *When My Baby Smiles at Me* and a medley of topical airs, with the Gitz-Rice selection the crowning feature. Vaudeville has a rare jewel in Nonette.

The Magleys were out of the bill, with one of them reported sick and in their place appeared another dancing act, *Martin and Frabini*. This turn worked hard to please and was enthusiastically applauded. *Dunbar's Oldtime Darkies* were on second and were a big singing hit.

Hugh Herbert and Co. were third. The act appeared 100 per cent. better than it did at the Fifth Avenue recently, the scenic equipment helping noticeably, while the act appeared to better advantage throughout. It was laughingly received and received more applause for a sketch than a lot of others that have been seen at this house.

Nonette was fourth with Jerry Jarmaning at the piano. Nonette is clever and a word of praise is also due to the clever Jerry and the ivory-ries. The fifth act was Jimmy Fallon and Russ Brown, who "russed" and "jimmied" it all over the place.

Since appearing at the Palace these boys have improved their act in divers ways and the caperish, cavorting, kiddish Jimmy Fallon has omitted his *Bert Fitzgibbon* imitation and has also altered some of his "bits." The boys were a laughing success, with applause also showered on the sweet voiced Russ Brown for his *Tell Me* and *Little French Mother* numbers.

Closing the show was "Puppy Love," with Dorothy Van, Frank Ellis and Jack Edwards, which is working smoother than it did at the Fifth Avenue recently. The act can stand more revision, as it now stands the work of the acrobatic-dancing Edwards being the biggest feature. That joke about the girl studying abroad should go out instanter. It's unclean and unnecessary. The act dresses up a stage attractively and the finale appeared to strike a happy response Monday night.

MARK.

NEW ACTS

"Scarlet" Valeska Suratt's New Act Pleases at the Palace

Valeska Suratt comes back to the vaudeville stage in a new vehicle by Jack Laits entitled "Scarlet." Miss Suratt, of course, takes the leading part, the cabaret singer in a Bowery dive. A writing guy on a newspaper takes a friend of his slumming, and friend falls in love with the singer on sight, but realizing the differences in their walks of life, pretends that he is a hardened, criminal, an escaped convict, and literally takes the girl away from her pals among the jolly yeggmen. Delightfully light comedy shines through the rather murky domestic scenes, especially so at the terrible toughness assumed by the hero.

On the stage Tony Watson, the reporter, played by Walter C. Percival, finally marries the hero's sister. The programs announce that the hero, David Strong, is played by Eugene Strong, and state further that the other lady is David's mother. There should be more unisim at this point. Lorraine Landee is the girl, anyway. Walter Ware gives an earnest portrayal of professional thief, and Charles Norman is laboriously ridiculous as a combined parson and saloon-keeper.

The act is a one-act version of Jack Laits' "One of Us," which was produced on Broadway several seasons ago.

RANDALL

Harry Singer Returning

Harry Singer, who has been managing the State-Lake, Chicago, and is again returning to the New York offices of the Orpheum Circuit, expects to hit old Broadway around the first. He is helping the new manager of the State-Lake, Frank Phelps, formerly manager of the Orpheum, Duluth, get things running right before he (Singer) starts east.

Changed Booking

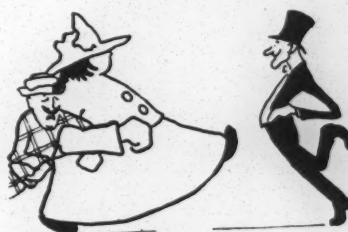
The Doc Baker act, "Flashes" which is produced by Menlo Moore-Macklin Megley, was given recognition when the B. F. Keith Vaudeville Exchange selected it as one of the big acts for the opening bill of the new Keith theater, Syracuse, this week, the act having its Washington date shifted so it could make the Syracuse date.

May Appear in Act

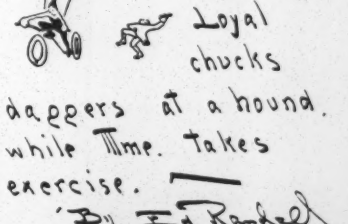
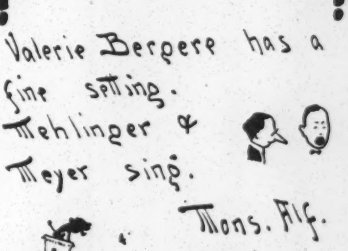
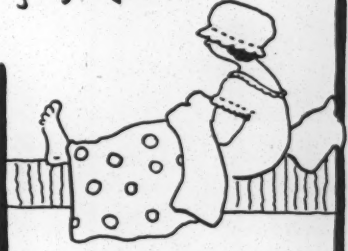
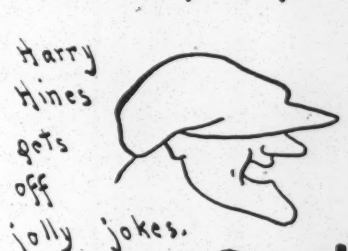
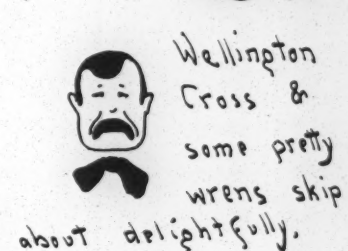
Eunice Burnham, at one time the vaudeville partner of Charlotte Greenwood, prior to her elevation to musical comedy stardom, and who later worked with Charles Irwin in the "two a day," returned last week from the road, having been out with Oliver Morosco's "So Long Letty" road company. She plans a return to vaudeville.

Herbert's Mother Dies

Hugh Herbert, who has been playing local houses with his vaudeville sketch, is mourning the death of his mother who died in New York last Tuesday. Herbert, who has been stopping at the N. V. A., has accepted a long route over the Orpheum Circuit.

Riverside

Frank Dobson & his 13 pals are great.

**EXCEPTIONAL BILL AT RIVERSIDE**
Frank Dobson, Wellington Cross and Others Score

The Riverside Theater has an exceptionally good vaudeville bill this week which keeps everyone in for the finish of the last act that is much later than usual. The program is opened and closed in true vaudeville style, a juggling stunt to start, and trained dogs to top off with. The jugglers are Martyn and Florence, working with a very pretty tennis set, deftly juggling everything about them, and helped out materially by the striking gowns displayed once a minute by Maude Florence. The wily canines belong to M. and Mme. Alf. W. Loyal, and have an excellent routine of comparatively new tricks and evolutions.

There are three of the better class of stage sketches on the bill. Frank Dobson and his Thirteen Sirens, Wellington Cross and Company in his dancing revue, and Valerie Bergere in "The Moth."

Frank Dobson and his Thirteen Sirens have an act written by Frank Stammers and directed by C. B. Maddock that turns out to be a young musical comedy, a sort of miniature girl-and-music show. It wins all sorts of approbation from Riverside audiences, audiences that are rather keen for the best in that line. It is all deserved well, from Dobson's eccentric dancing to the tripping of the neatly gowned sirens of the chorus.

Wellington Cross has a dancing revue with such clever assistants that it is quite in the class with a sketch. Ted Shapiro "aids and abets" at the piano, the cast is complete only with the winsomeness of Nancy Bell and Marion Saki. Cross is a favorite, anyway, and this new vehicle makes him a greater one than ever.

Valerie Bergere and her company present "The Moth," by Emmett Devoy, that points a New England moral, and does it with all the force of the consummate actress that is Miss Bergere, brought out the stronger by apt touches of comedy. The act pleased immensely.

Dotson, that nimble-footed coon, wins great applause with his shake-em-up style of dancing. No disrespect is meant to colored people in calling him a coon. No other word so properly describes him. Lloyd and Christie are two young men that saunter out on the stage, and bandy a lot of talk. Most of it is very old stuff, but it is new to hear it translated into the jargon of po' white trash. Harry Hines has the fortune of a very distinct and likable stage personality, and tells some capital yarns; but he should not verge so close to a questionable taste by his breadth of jokes anent leaves. Mehlinger and Meyer sang and played many of their own popular compositions.

RANDALL

Al Herman After Bookings

Al Herman, blackface comedian with "The Greenwich Village Follies," closing its New York run this week, is seeking vaudeville dates from the B. F. Keith bookers, with his status to be determined by the booking office this week. Al got "in Dutch" with the Keith offices prior to his joining the G. V. show.

SYRACUSE OPENS**Handsome New Keith Theater Starts Out Auspiciously**

As advertised the handsome new B. F. Keith Theater in Syracuse opened under auspicious conditions Monday afternoon, the event starting in the afternoon with the crowd numbering more than 2,800 which allowed for several hundred standees. Hundreds were turned away. The night crowd was also a duplicate of the afternoon returns.

E. F. Albee was unable to be present, a severe cold keeping him at his home in New York. However a party of New Yorkers, guided by Miss May Wood, Mr. Albee's executive secretary, Reed Albee and Harry Jordan, representative of the Keith holdings in Philadelphia, made the trip and enjoyed every bit of it.

The opening bill had the following artists: Belle Baker, Doc Baker and "Flashes," Dugan and Raymond, Libonati, Four Bards, Miller and Mack, Whiting and Burt and the Three Naces.

Manager W. Dayton Wegefarth was in charge of the Syracuse opening and he had Mayor Farmer drop in and give the affair local color.

They say the house cost every bit of a million dollars. It looks it. Syracuse is giving it the once over and convinced that it cost two million. The show the opening week looks like another million. In fact all Syracuse is plumb daffy over its newest of prized possessions, the new B. F. Keith Theater.

And acts playing the town have everything in the theater from a shower bath arrangement to a star's dressing room for each vaudevillian.

Agree on Salary

The Keith bookers and the Sophie Tucker act have finally agreed upon a salary for the new turn with Miss Tucker, resuming appearances in the local houses. Miss Tucker and company played the Colonial and then came a halt in the booking, the salary coming up for adjustment in the Keith offices.

Conway to Exploit Orpheum

E. H. Conway, formerly press representative at the Hippodrome, and more recently engaged in bringing the People's Liberty Chorus to the favorable notice of the public, has been appointed director of publicity for the Orpheum Circuit, and Mr. Conway has already entered upon the discharge of his duties.

Hope Sisters Safe

The Hope Sisters, with the William Seabury Act, are extremely youthful and look like very young girls on the stage, yet they are safe from the Gerry Society and the Children's Society through both girls being over the age limit. These sisters, prior to joining the Seabury turn, were with the Joe Woods' "Mimic World" act.

Gutman's New Act

Arthur Gutman, the musical director and composer, who directed the Frank Tinney "Attaboy" show, has written a new musical act that he expects to place on the "big time" shortly.

(Vaudeville continued on page 194)

I N T H E S O N G S H O P



Spain has fallen for the American jazz music. The orchestras in Madrid, Cadiz, Barcelona and other cities have cut most of the Spanish music and operas and are hammering away nightly at jazz. The proud Spaniards are just beginning to take to it, while some of the half-baked American dancing instructors are trying to convince the American public that jazz isn't music. Fifteen years ago many of the same type were decrying ragtime. They predicted that ragtime would soon die out and that the dear old public would take up with classical music. Today ragtime, under its new title, is more popular than ever.

Woolworth & Company are very optimistic about their new plans. The music department is out to prove that the Woolworth stores can make hits, and is going to prove it by selling two million copies of *Afghanistan* in less than two months. In order to do this practically every store from now on will carry music. In the past several hundred of the stores controlled by Woolworth did not have a music counter.

The Woolworth company, however, will not confine its present efforts to any one song. It has been given out that the company has signed up half a dozen writers, who will write nothing but ten-cent music. Woolworth will have the control of this product and will give the publishers enough cooperation to eliminate the necessity of keeping expensive out-of-town offices. And it isn't unlikely that the writers signed up will be given substantial bonuses. According to a statement recently issued, the Woolworth company hasn't any desire or intention of trying to put publishers out of business, but it does believe that it can get enough good ten-cent music from well-known writers to make the music counters pay as well as they have done in the past. Woolworth will handle all publications as in the past, but the ten-cent music issued by houses who make thirty-cent numbers of the best songs will in all likelihood be found under the counters of the stores. And unless there are calls for these numbers the publishers won't stand much chance of even getting them under the counters.

The Five Best Sellers

in the Woolworth stores just now are: *Nobody Knows, Nobody Cares, I Know What It Means to Be Lonesome, Freckles, Lullaby Land and What's Worth While Waiting For.*

A photograph of Mrs. A. J. Stasny and a story about her proposed invasion of Europe are appearing in hundreds of newspapers throughout the country. The other evening the New York Evening Mail carried the photograph and story.

L. Wolfe Gilbert

passed up an opportunity to become a co-author of the firm's new hit, *Afghanistan*.

"When I came back from the road," Wolfe said, "the song was all set. Yet the boys that wrote the number asked me if I wished to rewrite any part of it so that I could get in

Woolworth & Co. Optimistic About New Plans—Wolfe Gilbert Refused Offer to Get In on "Afghanistan"—Burr Had a Night at the North Star

on the royalty and publicity. They even came to me after they had learned what the Woolworth company intended to do with the song. I know this practice is in vogue in other houses, but when the time comes that I can't make a living in the song game without becoming a song parasite, I'll quit and apply for a job as a street car conductor. No one has to declare me in on a song in order to get it with the house. If it's good and worth 'plugging,' I'll see that it gets all that is coming to it and the writers without having to be bribed."

William Jerome has gone to the Ouija Board for a song. He has a new one with *Harry Von Tilzer*, called *Ouija, Ouija, Tell Me, Do.*

When the Citizens

of Oskaloosa, Iowa, the home of *Frederick Knight Logan*, discovered that he was gathering in a golden harvest from the *Missouri Waltz*, some of them formed a welfare committee, called on *Logan* and asked him to purchase the town's quota of Liberty Bonds, erect a new town hall and donate enough to build one story of a new library.

When the story of *Leo Feist's* purchase of *Over There* appeared in the newspapers he was flooded with song manuscripts from all over the country. Every amateur writer that sent him a script swore that his song was far superior to Cohan's, and such being the case, it was worth at least \$30,000.

Dardanella, the latest sensational instrumental number, may be played in as many different ways as *Heinz* has varieties.

The Henry Burr Corporation was featured at the song writers' night at the North Star Theater last week. *Ray Perkins* introduced his latest song, *Oh, My Lady*, and went very well. *Ed. Lloyd* sang *I've Found the Nesting Place of the Blue Bird*, and was also a hit.

Although *Burr* handles nothing but thirty-cent numbers, his catalog has been moving rapidly since the first of the year. *Perkins* has brought quite a few high class artists, and *E. Kirkeby*, the general manager, has been busy getting out the orders.

10 YEARS AGO TODAY

Adelaide Keim Presents "Miss Bright, Decorator" by *Edgar Allen Woolf*, at Alhambra.

Lionel Barrymore, McKee Rankin and *Phyllis Rankin* Try out new Sketch in Mt. Vernon.

Empire City Quartette Hit of American Music Hall Bill. *Murray and Mack* Cancel Time and End Partnership.

Herbert Clifton Makes American Debut at Alhambra.

They Had the Right Idea

that is, several song writers did, when they thought of forming a co-operative music publishing company. Knowing that the Woolworth company and some of the publishers were getting along as well as they had in the past, these wise song writers decided to form a company to publish nothing but ten-cent sheet music. Woolworth would be glad to grab and exploit everything they put out, and as they would have no bother with the professional end of the business, they figured that they could clean up a fortune while the syndicates and the big publishers were having a battle. No writers' names were to appear on the songs. Every number would carry the firm's imprint, but nothing more. After threshing the matter out for some time the fellow who was at the head of the movement called on the syndicate. The buyer said he would be glad to take their stuff, but the company never got started because those who wanted to start it didn't have any money. The idea was fine—but.

The Meyer Cohen Music Company

has just released the *Sacred Flame*. *Will Haskins* and *Will Heelen* wrote the number, which will be exploited in connection with a photoplay of the same title. *Emily Stevens*, the star in the *Sacred Flame* movie, posed for the slides to be used with the song. *Miss Stevens* is practically the first movie star to pose for song slides to be used with a photoplay. The slides will be rented out to exhibitors with the movie, and every exhibitor taking the slides will engage a singer to introduce the song while the photoplay is being thrown on the screen. In all one hundred sets of slides have been made by the producers of the photoplay.

William Suffes, president of the Meyer Cohen Music Co., has just released an Indian love waltz called *Snowbird*, written by *Bob Schafer, Bert Brosseau* and *Lou H. Alfred*.

Sweet Alice Gray, by *Halpin O'Reilly Gilbert* and *Dick Gerard*, the song that *Meyer Cohen* had picked for his 1920 hit, has just gone to the dealers. It will get a big dis-

20 YEARS AGO TODAY

Tom Lewis and *Sam. J. Ryan* Make First Joint Appearance at Tony Pastor's.

Montgomery and Stone, Fresh From London Success, Head 58th Street Bill.

Fred Hallen and *Mollie Fuller* Head Bill at Miners' 125th St.

Edna Aug Begins Record Breaking Engagement at the Palace, London.

play from all the five and ten-cent stores.

I've Been a-Longin' for You is taking New York City by storm and has become a big hit almost overnight. *Fisher Thompson's* New York office reports that nearly every time it is sung it takes from three encores up.

Their *I've Been a-Longin' for You* and *Just a Rose* are now being featured in *Le Comte* and *Flescher's* big musical show, "Sunshine Lady," and they are proving to be the hits of the show. The company has some new numbers in preparation and also on the press which they predict will be as big encore winners as the above. They have just signed contracts with "Oklahoma" *Bob Albright* and *Cliff Adams* and will release in the near future *Alpine Blues*, which is one of the greatest blue numbers ever written.

Bow-Wow Looks Likes Hit

"Bow-Wow," a brand-new one-step by *Wheeler Wadsworth*, looks like a tremendous song and instrumental success, according to *Milt Hagen*, manager of the New York office of *Daniels and Wilson, Inc.* at 145 West 45th street.

New York orchestra leaders are playing the "Bow-Wow" to great encores. Six phonograph companies have already recorded the clever song and it has not yet been placed on sale at the stores.

Harris Has Hit

Charles K. Harris seems to have struck twelve with a new fox-trot song number entitled *Happiness* that is now in unprecedented demand from all sources and especially the band and orchestra leaders of the country. The number is new to the trade although it is not a brand new composition according to its history. Seems *C. K.* took over the number when he acquired the *Fred Fischer* numbers. *Carl Seamon*, of the *Harris* staff, sent the number in a hurry to *Mike Markell*, the well-known orchestra leader, and when he used it at the *Waldorf* and the *Ritz* it made such a hit that other orchestras sought "Happiness." Now *C. K.* is being besieged on all sides for the number that *Fred Fischer* and *Joe Jordan* wrote. And it is not being sold in the five and ten cent stores by a long shot.

Now in New York

Joe McKiernan, writer of "Then You'll Know What It Means to Be Blue," one of the best selling ballads in the west and published by *Daniels and Wilson, Inc.* of San Francisco, and *Norman Spencer*, composer of "Slow & Easy," bought by *Watterson, Berlin* and *Snyder* from *Daniels and Wilson*, are now in New York engaged in free-lance work.

Waiter Flew the Coop

One of *Mark Aron's* waiters was reported last week as having gone south with \$100 of the best money in the world—real coin of the realm that *Mark* is understood to have made good. The waiter got his hands on the century note, so the story goes, and his feet carried him and the money far from the *Palace* neighborhood. *Mr. Aron* is now singing *Just Kiss Yourself Good Bye.*

I'VE FOUND THE
NESTING PLACE OF THE BLUEBIRD

A HEADLINER—As a Solo, Double or Quartet—ITS IRRESISTIBLE—



OH! MY LADY
(WON'T YOU LISTEN TO MY SERENADE)
A DECIDED NOVELTY. EQUALLY APPEALING AS A SOLO OR QUARTET
MY SUGAR-COATED CHOCOLATE BOY
A RARE PICKANINNY SONG—WONDERFUL FOR A "SPOT"

PROFESSIONAL MATERIAL
READY

HENRY BURR MUSIC CORPORATION — 1604 BROADWAY, NEW YORK

At B. F. Keith's Alhambra, Next Week (Feb. 2)

Frances Pritchard

In "YOU'D BE SURPRISED"

Assisted by NELSON SNOW and CHAS. COLUMBUS

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Scenery: ROBERT LAW Studios

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and identify yourself with the introduction of one of the many good song numbers we are in a position to offer you. If you have room in your act for one or more good numbers, visit our professional department at once, as we are prepared to supply songs that will fit most any occasion. Out-of-town acts may either write or phone their requirements to our professional manager and we will mail copies of songs suitable.

KNICKERBOCKER HARMONY STUDIOS, 1547 BROADWAY, NEW YORK CITY

SOME HIT
**CAROLINA
SUNSHINE**
SOME HIT

VAN AND SCHENCK'S BIG HIT
ALL THE BOYS LOVE MARY

A Great Comedy Song

A REAL HIT
THEY'RE ALL SWEETIES

Going Bigger Than Ever

A BEAUTIFUL IRISH BALLAD
**EVERY TEAR IS A SMILE IN
AN IRISHMAN'S HEART**

SOME HIT
**CAROLINA
SUNSHINE**
SOME HIT

HARRY VON TILZER

When My Baby Smiles at Me

Words by Andrew B. Sterling and Ted Lewis

When My Baby Smiles at Me

Vamp Voice.

My Ba-by's eyes are
My Ba-by's lips are

gold-en hues - the Kind I i - di - lize and my
kis - ses me - well I just can't ex - plain - It's the

there is noth - ing in this world - just like my ba - smile
all the world is filled with love - just like my ba - smile

me — my heart goes roam - ing to pass
Smiles at me — There's such a won - derful
light that means just love —

har - mon - y — I sigh

Ba - by Smiles at me.

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Z R

HANDS YOU ANOTHER SURE FIRE KNOCK OUT
TED LEWIS' Great, Big Hit in the Greenwich Village Follies, N. Y.

Bat Smiles At Me

en My Smiles at me

Music by Bill Munro

eyes are as blue as sum-mer skies my ba-by's hair is
lips are as sweet as sug-ar cane and when my ba-by's
near I'm hap-py all the while for
it the sun comes out keeps shin-ing all the while and
Chorus:
ba- ba-smile For when my ba-by smiles at
to pass - dis- and when my ba-by
a won-der-ful light in her eyes The kind of
The kind of love that brings sweet
my it's just a glimpse of heav-en when my
for when my me.

SOME HIT
**CAROLINA
SUNSHINE**
SOME HIT

A COMEDY RIOT

**HE WENT IN LIKE A LION AND
CAME OUT LIKE A LAMB**

A BARREL OF LAUGHS

WHOA! JANUARY

Good for Any Time

A CLASSIC BLUE SONG

**I AINTEN GOTTEN NO TIME TO
HAVE THE BLUES**

SOME HIT
**CAROLINA
SUNSHINE**
SOME HIT

1920, E. T. Tiltzer Music Co.

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WITHOUT FEAR OR FAVOR—By an Old Exhibitor



The success of "Mamma's Affair", the Harvard prize play by Rachel Barton Butler, which won such favorable notices from the critics when it opened at the Little Theater on Jan. 19th, should give motion picture producers food for thought, but it is more than likely it will not.

Oliver Morosco knew what he was doing when he inaugurated this play contest open to members of Professor Baker's 47 Workshop, and the result is that he will produce another of Miss Butler's plays in the near future.

Have the motion picture producers ever made a serious effort to develop new writers, or even encourage original writing for the screen by trained dramatists? Everyone knows the answers to this question.

The motion picture industry is one of the few businesses where second hand goods command a higher price than first hand material. If it was possible for the stage to develop proper plays from well advertised books they would hardly bother with the original play, but experience has taught them that only certain published material is available for dramatic use. In the realm of the screen attempts are made to put over almost any kind of a book or story that has been well advertised, the producers forgetting that it is the impression the photoplay makes upon the audience which is really the goal they should strive for.

Take the case of "23½ Hours Leave" by Mary Roberts Rinehart, which is hailed as the comedy of the year. It was not Mary Roberts Rinehart's name, but her excellent story which put the photoplay over. The Old Exhibitor met many people who raved about this comedy and did not know who had written it. If Mrs. Rinehart had camouflaged herself under the name of "Mary Jones" the play would still have been an emphatic success, because it was the kind of a story which is rarely seen upon the screen.

Speaking of dramatists who from their stage experience expect to furnish complete plays to stage producers, many of them have been much surprised to learn from motion picture producers that well developed original plays for the screen are not as popular as unsuccessful plays which have enjoyed a short run and then been sent to the storehouse. "The advertising" an unsuccessful play has received seems to be something the producer cannot forget. Why can't he stop to think that the kind of "advertising" an unsuccessful play gets is not likely to help a photoplay adaptation.

But what's the use. It is said that motion pictures are an INFANT INDUSTRY! INFANT INDUSTRY IS RIGHT! BELIEVE MUH!

Costume Plays

may be coming back, and the National Board of Review, which feels the need for historical plays, will have cause for rejoicing. The Old Exhibitor's "hunch" is due to the fact that the motion picture people follow the trend of the stage very closely,

Second Hand Material Commands Higher Prices Than First Hand Material—Are Costume Plays Coming Back?—"American Girls Are Not Graceful," Says Gouverneur Morris—The Cost of Bread

and the stage, since the success of "Abraham Lincoln", has been preparing to present other historical dramas.

John Drinkwater, the author of "Abraham Lincoln" is working upon "Robert E. Lee" a companion play, and may also do "John Brown" later on. Percy MacKaye has written "George Washington" and undoubtedly other plays dealing with heroes of by-gone ages will follow. If these plays score emphatic successes there is no doubt that they will be seen later upon the screen. The fact that "The Wanderer" and "Aphrodite" are to be done in pictures is proof enough of that.

Gouverneur Morris Says

that American girls are NOT graceful. This will arouse a chorus of protests from feminine (and masculine) lips all over the country.

But there may be much in what Mr. Morris says. He claims that few American women understand the proper carriage of the body, something that is instinctive in Italian women and the women of the Orient. Mr. Morris believes that the grace of the Italian and Oriental women is due to the fact that for generations they have been accustomed to carry water bottles on their heads, which naturally would tend to an erect carriage.

It probably would be difficult to induce our feminine stars to parade around the streets of New York and Los Angeles carrying water bottles, particularly as zealous revenue inspectors would be continually stopping them to see if their burdens did not contain something stronger than water, but any of the large studios could establish gymnasiums where simple exercises could be given which would do much to improve the grace and health of the actresses. And the same thing goes for the actors, too. We all know that few motion picture actresses, except those who have received a good stage training know how to walk across a set properly. Some of them even shamble. Sherlock Holmes watching a screen drama would be able to tell Dr. Watson the previous occupation of the leading lady from the way she walked.

We all know about the "finishing schools" where society debutantes are initiated into society etiquette. Why not one for each of our large studios? It certainly would be good for all concerned. A certain picture comes to mind where an actress portrayed the part of an English lady of title—but she looked and acted like a chorus girl. When that play gets to England there will be SOME comments.

The High Price of Bread

which threatens to cost eleven cents a loaf recalls the motion pictures of a few years ago which depicted the terrible effects of prices which would be considered decidedly reasonable at the present time. A certain well known writer was the author of a two reeler called "The Six Cent Loaf" which was produced about six years ago, and which shows the terrible havoc wrought upon the poor when they had to pay such an exorbitant price for bread. Imagine bread at six cents now! The aforesaid poor would mob any bakery offering loaves at such a price. It proves that the high cost of living changes with the times.

The cruel landlord of five or ten years ago, as depicted in the movies, would be hailed as a philanthropist if he maintained the then "exorbitant" prices in this day of profiteers.

The only feature of the good old days that many of our present-day directors and stars would not like to return to would be the salaries they received then. Living may have been cheap at that time, but their salaries were low, so low in fact that a "flivver" was considerable of a luxury.

Concerning the low salaries the comments of some of the actors on the West Coast at the time Ford Sterling left Keystone to join the Universal may be of interest. It was rumored that Sterling was to receive a salary, much as \$75 was a number of amount at the time, and the dire prediction was made that the Universal could not pay such a large salary and make any profit on his pictures! Nowadays \$750 a week is a very ordinary salary, much as \$75 was a number of years ago.

The Publishing Houses

are looking over the motion picture field and it is entirely possible that they will engage in it as an adjunct to their own business.

The venture is an interesting one. If the publishers pick good screen material and are properly advised in the selection of writers, stars and directors and secure proper distribution they may meet with success, but every motion picture and theatrical expert knows that many successful books and magazine stories are wholly unsuited to motion picture production and to offer them to the screen public would be to court disaster.

The effect upon the publishing business if it enters the motion picture field is interesting. Will the publishers require their authors to write only such themes as possess screen value? The temptation to do this will be great, because every book unless written by a famous author is more or less of a gamble, but a book written by an unknown, if possessed of screen possibilities, might easily recoup the publisher for losses on the book stands through success in motion pictures.

Everyone knows how the screen has affected the stage. "On Trial" was one of the first prominent stage successes modeled along the lines of screen plays. "Yes or No," "A Voice in the Dark" and many other plays were also constructed along the lines of the silent drama. So much for the influence of the screen upon the stage.

The advent of the publishers in the realm of pictures will foreshadow a great change in our literature.

Portland, Oregon, has

An All Night Theater

and of course it shows pictures. Like certain lunch rooms this theater is "never closed" and in the "wee wee hours of the morning" as many as seventy-five patrons can be found in its comfortable seats—some of them are snatching a nap. Others are waitresses from nearby lunchrooms, taxi drivers and others whose work ends in the early hours of the day. This theater is situated in the heart of the city, the only place where it could depend upon a day and night clientele.

It has always been a surprise to the "Old Exhibitor" that some venturesome soul did not try an "all night picture" house either near the City Hall or around Times Square. The lunchrooms around both locations do a thriving business all night and a small house might do fairly well. Whether the five reel picture would be adapted to this class of patronage remains to be seen.

The late C. J. Hite planned a combination entertainment of restaurant, dancing and motion pictures at the Broadway Rose Gardens, now an ice skating rink. Mr. Hite's untimely death prevented a fair trial, but if it had succeeded there is no doubt that all night pictures would have become a feature at the Rose Gardens at least until Prohibition intervened. If the dancing craze keeps up, despite the absence of the "wine that cheers," some one else may couple dancing with pictures and make the pictures work twenty-four hours a day.

5 YEARS AGO TODAY 10 YEARS AGO TODAY

Gaby Film, Smuggled Out of Paris, Announced for Release by Famous Players.

Elsie Janis Completes Fourth Picture in Six Weeks.

Lasky Signs Marshal Neilan for Lead in "The Country Boy."

Nonpareil Feature Film Co., Produces "Alice in Wonderland."

Vitagraph Increases Weekly Releases Three Reels.

J. J. Murdock Sells Interest in International Projecting and Producing Co.

Selig Releases Screen Version of "Courtship of Miles Standish."

Edison Releases Bret Harte's "Luck of Roaring Camp."

"TWO WEEKS"**Constance Talmadge as a Charming Chorus Girl at the Strand This Week**

Directed by Sidney Franklin. Released by First National.

Lillums Blair.....Constance Talmadge
Kenneth Maxwell.....Conway Tearle
Reginald Clonbarr.....Reginald Mason
Jimmy Lewis.....George Fawcett
Billy Crane.....Templar Saxe
William Brady.....William Fredericks
Knowles, the butler.....Tom Cameron
Gracie.....Florence Hope
Linda.....Gertrude Doyle
Mrs. Maxwell, Mrs. Wensley Thompson

The Strand feature for the current week is another of Constance Talmadge's pictures of the "virtuous vamp" type. This one bears the alluring title of "Two Weeks," an Elinor Glynish name, but descriptive. This latest effort of hers is a bright, breezy play, perfectly fitted to the smiling accomplishments of the popular young star. It is about a chorus girl, grilled down by fortune to risking dinners with rather rapid young men. The last dinner convinces her that she is in the wrong crowd. She runs off, takes refuge on the tail-board of a motor truck and lands at "The Barn," the agricultural title of the abode of three bachelors, two of whom are human, and the third, a crusty individual, is the famous author, Kenneth Maxwell. One of the diners, following her up to the very sitting room of the bachelor premises, threatens to take her away and make her pay for the consumption of many dinners bought and paid for out of the aforesaid diner's pocket. She refuses and prevails upon the bachelors three to invite her to stay at "The Barn" for the space of the title, "two weeks." These two weeks prove plenty of time for her to work her vampish charms upon the household, not unlike her work in "The Virtuous Vamp," of which such pleasant memories remain on Broadway.

Kenneth Maxwell, the authority on women—outside his own home—is the last to succumb to the charmer, and he does it gracefully but none the less securely and firmly. The young lady calls him stupid at the very last minute, just when the hug is imminent. Then, like all good picture men, he wakes at the right turn of the crank and the audience is en-

tirely satisfied. Conway Tearle plays this part with many wrinkles of brow and frowning of eyes: in fact, he rarely smiles, even at the place where the clinch is inevitable. He is the altogether grouch.

The young star plays with her admirers like puppets with the strings in her pretty hands. One can always be assured of fine, clean work in pictures bearing her name at the top. Of all stars, she alone seems to be immersed in just the right sort of refined comedy, aimed to please that sort of an audience. She probably wins the hearts of her audience just as she does that of her leading man. And now and then there is a soft touch of pathos that creeps in for a few feet, showing that, were she so disposed, she might play upon hearts much more seriously than in mere refined comedy. A good cast in support gives splendid atmosphere to the picture. George Fawcett, Templar Saxe, William Fredericks, Tom Cameron, Florence Hope, Gertrude Doyle, Reginald Mason and Mrs. Wensley Thompson all lend distinction to a thoroughly enjoyable picture.



Constance Talmadge in "Two Weeks" (First National). Surely it could be spent delightfully as at the left. At the right, things look less pleasant.



Enid Bennett is a perfectly nice girl in "The Woman in the Suitcase" (Param.-Art.) and is therefore somewhat horrified at the vision of herself smoking a cigarette. But to save her father she has to pretend to be like the three chickens in the upper right hand corner

It is usually the father who has to listen at keyholes to save his wayward daughter, but in the Paramount-Artcraft feature, "The Woman in the Suitcase," Enid Bennett reverses the situation, as both the pictures below indicate



"WOMAN IN THE SUITCASE"

Enid Bennett in Very Pleasing and Finely Acted Ince Picture on the Paramount Program

Scenario by C. Gardner Sullivan. Directed by Fred Niblo. Supervised by Thomas H. Ince

Mary Moreland.....Enid Bennett
Mr. Moreland.....William Conklin
Billie Fiske.....Roland Lee
Dollie.....Dorcas Matthews
Mrs. Moreland.....Claire McDowell
Doc Harrison.....Donald McDonald
Ethel.....Gladys George

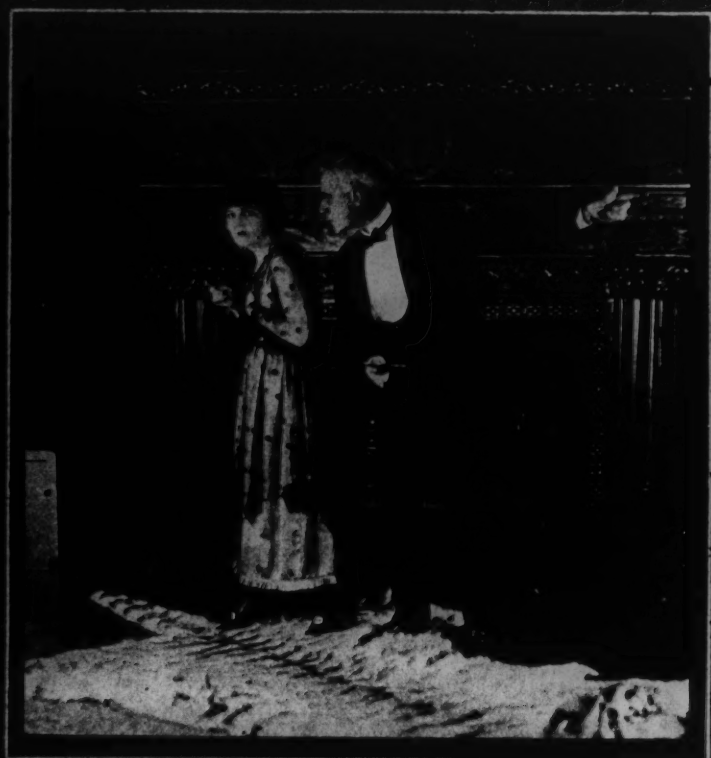
"The Woman in the Suitcase" is certainly a most arresting title. It brings up visions of Chinatown murder victims cut into small bits and stowed away in somebody's luggage. Nothing could be farther from the real character of the picture, however. It is a simple, straightforward little story of perfectly ordinary people in a quite conceivable situation.

The woman who occupies the handbag of the title is not a murder victim but a photograph. It is in the suitcase of Mr. Moreland and it is autographed by "Dollie." Now Dollie is a notorious female, and when young Mary Moreland finds her father thus entangled, she determines to save him by making a companion of Dollie. So she engages a profes-

sional escort and goes to it. Finally at a wild party, the father becomes suddenly awakened to what he is doing by seeing his daughter in a compromising situation, and Dollie's chances become thinner than air.

The story is told with extraordinary directness from first to last. It builds steadily to a climax and ends convincingly. Fred Niblo has once again proved himself an exemplary director. Miss Bennett is, of course, easy material to work with. She has charm, beauty and real ability. The supporting cast is excellent in every detail, Roland Lee being especially happy as the professional escort. Mr. Lee is a new addition to the ranks of leading men and a very fortunate one, indeed. Others who can always be relied upon for good work include William Conklin, Claire McDowell, Dorcas Matthews, Donald McDonald, and Gladys George.

"The Woman in the Suitcase," despite its unfortunate and misleading title, is one of the most thoroughly satisfying films of the season.



"PINTO"**Mabel Normand Is Full of Pep at the Capitol This Week**

Directed by Victor L. Schertzinger.
 Scenario by Gerald C. Duffy.
 Pinto.....Mabel Normand
 Bob De Witt.....Cullen Landis
 Tobey.....Edward Jobson
 Pop Audry.....George Nichols
 Mrs. Audry (his wife).....Edythe Chapman
 Tousy.....William Elmer
 Armand Cassel.....Hallam Cooley

It is a fact which seems strange in these advanced days but which is nevertheless true, that in fiction and on the screen when East meets West virtue is always on the side of the latter. It would probably prove a profitable expedition if some enterprising naturalist armed himself with the necessary implements and went into the well known wild-and-woolly and tried to bag a real western snob. According to the ritual of the romance writers, the East is the sole producer of snobbery. "Pinto" is no exception to the rule. But Mabel Normand is so indomitably amusing and effervescent that one almost forgets to question the conventional characters and situations of the picture. There are of course some incidents in "Pinto" which are different and, thank heaven, not common to life in the effete East. For example, Pinto, on one occasion lassoes a young man who is standing under her window and drags him up into her room to save him from a scolding.

The story recounts the adventures of a wild young creature of the ranch who comes to New York and falls into immediate disfavor with her snobbish hostess. The host is goodhearted, however, because he is an ex-ranchman. Pinto rewards him for his kindness by catching his wife in an affair and exposing her. Whereupon the ex-ranchman returns to his ranch accompanied by Pinto and her newly acquired sweetheart.

Not much of a story to offer to a sophisticated audience, but to see Miss Normand romping through the role of Pinto, makes up for a great

deal. A buoyant personality and a store of experience in how to make the most of a good situation make her a real pleasure to watch. The supporting cast is entirely satisfactory, and the direction excellent. Taking it all in all, an evening spent with "Pinto" is quite worth while, provided you don't want to take your entertainment too seriously.

One of the big incidents in the story is the charity entertainment which the lady of the house is planning. For once, she and her husband are enthusiastic over the same thing, and Pinto shares their enthusiasm. Mabel Normand always has to be engaged in staging some private circus, if not for an orphan asylum as in "Jinx," then for a society show or some other gathering. At any rate, an alcoholic participant rides into the scene on horseback and causes a most alarming situation.

Mabel Normand as
 "Pinto" (Goldwyn)
 seems to be in difficulties

And she doesn't confine
 her attentions to young
 men altogether

Mabel Normand in
 "Pinto" (Goldwyn) sur-
 rounded by her five cow-
 boy guardians

Pinto is a good cowgirl,
 but she is equally good at
 settling marital tangles



"NOTHING BUT THE TRUTH"

William Collier Farce Made Into an Excellent Photoplay

Story adapted from the play "Nothing But the Truth." Directed by David Kirkland. Released by Metro.

Robert Bennett.....Taylor Holmes
Gwendolyn Gerald.....Elsie Mackaye
The Monocle Man.....Ned A. Sparks
Dolly.....Marcelle Carroll

Taylor Holmes could not find a better vehicle for his inimitable style of acting than the popular William Collier farce, "Nothing But the Truth," which has now been made into a motion picture with Holmes in the leading role. We would also venture to say that even a specially hired photoplay writer would be unable to scribble a better one. Probably, after a short period of time has elapsed and the film has been exhibited across the country the fans will begin to call Holmes "the William Collier of the screen."

For the benefit of those who have not seen the play we would say the action of the picture is based around the troubles of a young society idler by the name of Robert Bennett, who enters into a wager with some friends that he can refrain from telling lies for one week; thereby, he must tell "nothing but the truth." As Bennett, Mr. Holmes is humorous enough to make the most sophisticated audience smile and chuckle. The perplexing situations in which he is placed because of his truthful-



Below we see Taylor Holmes escaping from a lunatic asylum, but from the party which is pictured in the insert it is easy to see that he is no lunatic. "Nothing But the Truth." (Metro)

DRAMATIC MIRROR

ness brought laugh after laugh at the Broadway Theater, at which place we had the opportunity of seeing it.

In the scenes where he reveals to the wives of those he is betting against the fact that their husbands are not busily at work in their offices at such late hours, but that they are out to cabarets with some "young chickens," is side-splitting.

Another situation which is exceedingly funny is the attempt, by the opposite party to Bennett in the wager, to have "Robert" put into an insane asylum because here he would be unable to reveal any more secrets that would place the negative side into any more embarrassing positions than those which he has already done. The titles are excellent, being beautifully illustrated with humorous cartoons around the border. If I guess rightfully they are the original idea of the producers of this photoplay. Therefore the titles are a valuable asset to the picture.

Elsie Mackaye of "Clarence" fame, delineated the part of Gwendolyn Gerald winsomely and enthusiastically.

Marcelle Carroll was scintillating in her part of being dead in love with Bennett. Ned Sparks as the "Monocle Man," a famous society detective, was excellent, and the rest of the cast were a good deal more than just acceptable.



BROADWAY PICTURE PROGRAMS AND MUSIC

THE RIVOLI

Alice Brady in "The Fear Market," Her First Realart Film

"Martha" is the overture for the current week at the Rivoli. From the way the audience receives it, its popularity must be increasing. It is certainly well played by the orchestra. A Bruce scenic follows the overture. This is a fanciful tale called "Wanderlust", and depicts the meanderings of a man through miles of scenery. There is something too much of the man in it. The orchestra uses the Siegfried "Idyl" for the accompaniment. An elaborate musical number is the next offering. The "Prison Scene" from Gounod's "Faust" is sung by Alma Doria, Sudworth Frasier and Emanuel List. An excellent setting is used and the trio went so well that the house broke into spontaneous applause that almost stopped the Sunday evening show. Picture audiences seem to like the things they have heard often.

The regular news weekly gave shots of ski-jumping, an array of the world's auto licenses, feeding deer in winter, glimpses of the men on the job for the presidential chair and the Atlantic fleet in southern waters. A thrilling act of Lieut. Locklear showed him changing planes in the air without the aid of a rope. Following the Pictorial came a dance by Ingeborg Lecour to music by Fritz Kreisler.

The feature is Alice Brady in Realart's "The Fear Market", a long story about scandal published in a society newspaper. This leads to dire results, and the heroine finds her own father implicated at the end. In the cast are Frank Losee, Henry Mortimer, Alfred Hickman and others.

The comedy is a good one; a Christie, "Save Me, Sadie". The sad story of a girl who wanted to go and save cannibals. The boys fixed up a home-made cannibal and scared the life out of Sadie and also her desire to go to the South Sea Islands for the real article. Therefore the boy takes her for his wife and the missionary spirit is laid to rest. This comedy tickled the audience mightily, for it has the germ of all fool fads in it and is liable to hit most anybody.

Professor Swinnen closed the program with the "Scotch Fantasy" by William C. MacFarland.

THE STRAND

"Two Weeks" Is Lively Play for Constance Talmadge

Selections from "Lucia Di Lamermoor" furnish an overture for the Strand this week, with the sextet featured by the cornets, horns and trombones. The Strand Topical Review shows feats in ski-jumping; a winter drill of New York police with machine guns; baseball magnates taking life easy at a hunting resort; football at City College, N. Y. A good novelty this week is an array of auto licenses from all parts of the world from the Pathe service. A fast motor-cycle race in Los Angeles, the Atlantic squadron in Cuban waters, various candidates for the presidency (which didn't excite anybody) and a Pathe-Color of Seville brought this section of the bill to an end. Jack

BY M. M. HANSFORD

You Can Plan Your Whole Show From These Complete Programs Built Around the Big Features as Shown on Broadway—Mabel Normand Is Very Amusing in "Pinto" at the Capitol

MacIntosh was scheduled to sing Lauder's "The Wee Hose", but he failed to appear at the first Sunday show.

The feature picture place is occupied by Constance Talmadge in First National's "Two Weeks", a lively little story played by a lively star and giving much pleasure. It concerns the adventures of a little runaway chorus girl. Falling in with three old bachelors she begins life anew and wins one of them for a husband. Conway Tearle is leading man, and George Fawcett and Templar Saxe come in for much good work during the play.

Marjorie Pringle sings Dvorak's *Songs my Mother Taught Me* moderately well. This song is not easy and is not usually heard in picture houses. Ernest Truex is given second place on the program in a comedy called "The Night of the Dub", a story by Albert Payson Terhune. Ralph Bringham closed the program with an organ solo. During the feature he used *Gavotte Moderne* by Lemare and the *Serenade* by Russell King Miller.

THE RIALTO

"Pollyanna" Moved from the Rivoli Repeats Success

"Pollyanna" was taken from the Rivoli and brought to the Rialto for the current week, and it is to be hoped that Times Square will wear smiles for the space of its stay. Hugo Riesenfeld arranged an excellent program built around the picture. Two movements from Tchaikowsky's *Pathetic Symphony* as the overture furnishes all music lovers with something worth coming to hear. The Rialto Magazine gives pictured current events. Betty Anderson, the popular young soprano who has won so many hearts in her singing of old songs, is billed for *Love's Old Sweet Song* by Molloy. Then comes an impressionistic scenic from the Paramount-Post shop, "The Cloud," based upon a poem by Shelley. Greek Evans, the heroic baritone, renders *A Son of the Desert Am I* in costume. Then comes the feature picture, and Mary Pickford delights the Rialto audiences just as much as she did the Rivoli's. A Sunshine Comedy. "Roaring Lions and Tender Hearts" gives one an idea how lions can pose for the camera, if they are not hungry for human flesh. John Priest plays *Marche Heroique* by Lemare for the concluding organ solo.

THE BROADWAY

"Cinema Murder" Has Second Week on Broadway

Enrico Leide with his Broadway Orchestra gives the *Beautiful Gala-*

thea by Suppe for the opening overture at the Broadway this week. This is followed by the Topical Review with its interesting events of the day dished up in picture form. The Literary Digest shows some smart sayings on current topics. "Sub" Pollard appears in a comedy called "All Lit Up." Cleveland Bronner's "Fantastic Revue" remains for another week. The main feature for the week is Marion Davies in "The Cinema Murder," which has just finished a record-breaking run at the Rialto. The attendance at the Broadway seems to indicate that it will enjoy a profitable run there. This ambitious production, together with the Bronner Revue gives the Broadway a good bill for the week.

THE CAPITOL

Mabel Normand in "Pinto," a Lively Goldwyn Film

The current Capitol program begins with "The Refreshing Riviera," a Prisma color picture showing street scenes and fishing boats along the shores of the Mediterranean Sea. There were some good bits of rose-covered walls. A Universal Comedy, "Naughty Lions and Wild Men" gave comic impressions of lion hunts as conducted by the Universal comedians.

The Capitol Symphony Orchestra, under Nathaniel Finston, played a *Grand Fantasy* of Ponchielli's opera "Giacconda," ending with the *Dance of the Hours*. After the overture, there is a film of the Stage Women's War Relief Series, acted by Nance O'Neil, Alfred Hickman, Tyrone Power, Paul Gilmore, Ben Grauer, Mildred Holland, Mme. Mathilde Cottrelly and Tamara Swirsky, the latter dancing to an accompaniment of the Russian Quartet. The picture is called "The Mad Woman," Nance O'Neil taking the title part. It is the story of a peasant girl, wooed by a noble. He takes away her son and she goes mad, until at last finding him and trying to kill him she comes to her senses again and they settle down to life and love. The picture gives the star a chance to do some good bits and her support is good.

The Capitol News shows Kinogram's big fire in a Boston Y. M. C. A.; Pathe shows New York policemen drilling with machine guns in Central Park; also Presidential Possibilities, at which the crowd hissed and cheered to its heart's content; a motor race in Los Angeles, and the Irish patriot, De Valera, Yellowstone Park in winter, Lieut. Locklear doing stunts in an airplane and the Atlantic fleet in Cuban waters were other subjects in the news.

The feature picture for the week is a Goldwyn, showing Mabel Nor-

mand in "Pinto." This story is by Victor L. Schertzinger. It depicts the short history of a broncho girl, brought up in pants with a pair of pistols for teeth-cutting purposes. She goes to New York to be educated, with a view of making a real woman out of her. Her adventures there in staging a lawn fete for an orphan's home give the star a chance to show her comedy work. Almost every mishap that could happen is indulged in. But she pulls off the show to such good advantage that she puts it over on the society gang and takes a husband back west with her. Several situations are funny and the audience enjoyed the picture.

Joseph Klein conducts the Capitol Revue this week, also the feature picture. Langaard's "Love Song" was selected for the love theme in "The Mad Woman."

Coleridge-Taylor's "Hiawatha's Wedding Feast" is billed for production at the Capitol next week. The untimely death of Coleridge-Taylor lost to England her most talented Negro composer, and "Hiawatha" remains as his finest work. This composition was scheduled for performance at one of the Broadway houses last fall, but fell through.

THE ACADEMY

Norma Talmadge in First National's "Daughter of Two Worlds"

The De Luxe performance for the first half begins with an organ solo, *Il Passa* by Bemberg, played by Victor Despommier; then follows the regular orchestral overture under the direction of David Mendoza. A well-balanced rendition of the famous *Ruy Blas* overture by Mendelssohn caters to the lovers of good music. This is followed by a travelogue, "The Islands of Japan," a beautiful and poetic scenic. The Fox News gives the current events of the times in picture form and a "Mutt and Jeff" cartoon breaks in next with a funny picture called "Shaking the Shimmy." As a first and important feature the Academy is running Norma Talmadge in "A Daughter of Two Worlds," which began its New York career at the Strand some weeks ago. An offset to this is a Pathe Comedy, "Dippy Dentists." The orchestra gives three popular selections: *Swanee*, *Just Another Kiss* and the great favorite *Dardanella*. The first half is closed with Harry Morey in "The Birth of a Soul."

For the last half the organist gives a waltz by Chopin, the orchestral numbers remaining the same, *Ruy Blas* for the opening overture. Then comes a scenic, "Dutch Caps," showing the fashions in Holland. The Fox News precedes Mabel Normand in "Jinx," a play of circus life which ought to prove a great favorite for children. A Pathe Comedy "Pretty Soft" serves for the fun-maker and Pearl White appears in the 14th episode of "The Black Secret." Closing the last half is Sessue Hayakawa in "The Beggar Prince."



Alice Brady spends most of her energies in "The Fear Market" (Realart) in trying to put a scandal-bearing newspaper out of business. Above is a scene where she makes herself liable to its attacks, though her reason for being in the gentleman's room is perfectly innocent. Below she sees the result of one of its vicious stories—suicide



THE FEAR MARKET

Alice Brady Plays Dramatic Part at the Rivoli This Week

Directed by Kenneth Webb. Adapted from the play by Amelie Rives. Released by Realart.

Sylvia Stone.....	Alice Brady
Major Stone.....	Frank Losee
Eptare Pomi.....	Henry Mortimer
Oliver Ellis.....	Richard Hatteras
Laura Hill.....	Edith Stockton
Bob Sayres.....	Bradley Barker
Lilly Sayres.....	Nora Reed
June Caisen.....	Fred Burton
Dickey Wilkes.....	Alfred Hickman
Emilia Gatti.....	Sara Biala

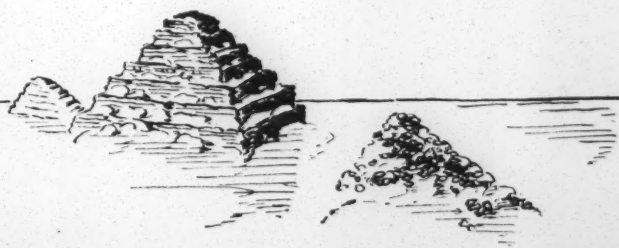
Realart has gone into the realm of publishing blackmail for the roots of a story for Alice Brady in her latest, "The Fear Market," a picture with a great deal of material in it. Many complications take place right in the beginning, and the main picture is taken up with bringing all these beginnings to a successful ending. The play is by Amelie Rives, and direction by Kenneth Webb. The story starts in Italy, where revenge is sweet and blood is hot. There is a quasi-indiscretion committed by the heroine in eloping with a singer. She leaves him and returns to America. Her father runs a society paper, famous for its gossip columns. Unaware of this she gets into the plot which drives one of her friends to suicide, caused by nothing less than the publication of insinuating gossip in her father's sheet and in the end she runs down the editor, who volunteers to conduct her to his "chief." Taking her to her own home, she confronts her father, and he in the end gives up and promises to do better. She is helped by the editor of another paper, and he is the man who wins her.

The play moves along at a good pace and the star plays in her rather reserved way. Kenneth Webb has done what he could with a rather old-fashioned story, so far as picture methods are concerned. Such plays rather confuse one these days. There is a little too much stuff in the whole thing. There are several episodes which might have made a pretty good picture standing alone. However, the picture gives a good idea of the intrigue going in various social circles.

Shadows of the nether world projected on the screen

*A star of the first magnitude
A story founded on the
prehistoric belief that
delves back through all
religion, art and literature*

*And theatres will be thronged
with the uncounted multitude
fascinated by the greatest
mystery in life ~ ~ ~ ~*



The ARISTOCRAT of SERIALS

*After all is said and done
you must pick a serial the
same as you do your features
The market is flooded with
the mediocre kind — there is
only one million dollar serial—*

The Mystery Mind

by ARTHUR B. REEVE & JOHN W. GREY

*If you don't book it
your competitor will
—and you don't need
a feature when you play it—
...*

SUPREME PICTURES, INC.

JOHN W. GREY, PRESIDENT
101-103 WEST 42ND STREET
NEW YORK





"THE BIRTH OF A SOUL"

Dual Role for Harry T. Morey Proves Unconvincing

Continuity by Arthur Edward Krowe. Directed by Edward L. Hollywood. Released by Vitagraph.

Phil Berlow.....Harry Morey
Charles Drayton.....Harry Morey
Joe.....George Cooper

The carrying out of a feud in the hills of Kentucky is the plot of, or we would say, the action of "Birth of a Soul" from the workshop of Vitagraph. We are of the opinion that "feuds" are very much in vogue nowadays with the makers of motion pictures for we have already witnessed a great many of such within the last two weeks. Harry Morey is presented in a dual role in this photoplay, and he is unconvincing in either one of them. There is hardly any contrast between the two types which he portrays to the utter dis-

comfort of those who are trying to enjoy the conglomeration of events that happen on the screen. The arguments—or rather the "feud" that is carried out between two pugnacious neighbors is exceedingly silly. Just because the smoke coming out of the chimney of one of the individual's house emits a few sparks that set fire to the other individual's shack, the gentleman of the latter household becomes so indignant that he immediately grabs his rifle and shoots the other for setting his house afire.

We wonder why a man of Mr. Hollywood's ability chose to direct such a story. The logic of the vehicle is beyond all reasoning. It puts the audience to the greatest mental strain, and usually a picture of such requisites lives a short life. However, despite the inexplicable ingredi-



The old story (extreme left) from Vitagraph's "Birth of a Soul." Below Harry Morey points the way. At bottom of page we see Morey in a most precarious predicament



ents of the story, the photography is exceptionally well done. There are a number of strikingly picturesque scenes that have the most pleasing effect for the eye. It seems a shame for Vitagraph to waste their time bringing out such a cheap story on the screen when there are so many worthwhile and entertaining stories in the market that could be available and produced.

Morey is an actor of first rate quality, and is worthy of good stories. He is usually a convincing romantic hero when his author gives him half a chance to be. In this case, however, he does not utilize what little opportunity is offered him.



NEW POLICY AT CAPITOL

Managing Director Bowes Announces One Act Operas, Ballets and Pantomimes in Addition to Pictures

MANAGING DIRECTOR EDWARD BOWES of the Capitol Theater has issued a statement that sets at rest numerous rumors concerning a change of policy at the "largest theater in the world."

Mr. Bowes' statement is in part as follows:

"Commencing next Sunday, February 1st, the Capitol will enter upon an elaboration of its producing policy that will place it in an institutional class in which it will stand alone. We shall present musical features of a higher type than heretofore as the complement to motion pictures, leaning heavily toward operatic works. Complete works that may be presented within forty-five minutes or an hour at most, new operatic works and musical novelties in the field of ballet, and pantomime offer a field that is at present neglected. And, in-so-far as is possible, these works will be sung in English.

"A singing ensemble of seventy-six voices has been organized and is in rehearsal for our first production. This will be presented next Sunday and will be an indication of our aim. The work selected for that occasion is "Hiawatha's Wedding Feast," S. Coleridge Taylor's

beautiful musical setting for Longfellow's poem.

William G. Stewart, our new stage director, and a practical, experienced operatic singer, coach and director, has been given carte blanche in the preparation of the production and John Wenger, our art director, has been accorded the widest latitude in expressing himself in the stage decorations.

"Following 'Hiawatha's Wedding Feast' we will present 'The Enchanted Crystal,' an elaborate ballet with pantomime and singing ensemble, and we have in preparation a one-act opera by Tchaikowsky that has never hitherto been presented on any stage. Each week's program, in addition to the foregoing, will include various novelties in a lighter vein and of distinctly popular character.

"In order to bring out and encourage undeveloped native talent, the Capitol is establishing a choral training society, and will invite to membership young men and women possessing voices of promise. Auditions will be held every Tuesday in the auditorium of the theater. Auditions can be secured by candidates through communicating with me by mail, setting forth their qualifications."

Rich Settings for "Oil"

Big sets are the order of the day at Paragon Studio, where Guy Empey is filming the concluding scenes in his special production "Oil" prior to leaving with his company for work on location. A great many of the scenes in "Oil" are laid in a large hotel in a middle western city and the week passed has seen a growth in the Paragon Studio of an elaborate restaurant and grill room set and during the last few days, of a mammoth set representing a hotel lobby and the reception-room leading from it. This set occupies the entire length of the large Paragon Studio.

Changes in O'Brien Cast

Two changes have been announced in the cast of "A Fool and His Money," the fifth Eugene O'Brien production for Selznick Pictures. Little Dorothy Rescher will have the role of Rosemary, Countess Aline's daughter, instead of Mary Carroll, as formerly announced. Elizabeth Garrison is to appear as Mrs. Titus, in place of Betty Hutchinson.

New Film Companies Formed

A \$100,000 film company has been formed in San Francisco, called "San Francisco Producing Corporation." The object as stated is to further local talent and encourage native writers.

Catholic Film Corporation has also filed articles in San Francisco, capital stock amounting to \$2,000,000.

Now Gets a Dollar Top

Since the Mack Sennett Bathing Girls and "The Yankee Doodle" played the Broadway that house has been able at nights to establish a dollar top. Since the "Fashion Frolic" vacated the Broadway the Cleveland Bronner act has been used as an "extra."

Lane Joins Character Pictures

Tamar Lane, for the past year associated with the Selznick company, has joined the Character Pictures Corporation in capacity of Manager of Productions, according to an announcement from the company.

Though still in his twenties, Mr. Lane has had a long and varied career in both the theatrical and motion picture business as motion picture editor, exhibitor, actor, scenario writer and publicity man. His thorough acquaintance with all the different phases of the motion picture game fits him well for his new position. Mr. Lane has been active in the theatrical and motion picture business for over ten years and had several years of stage training in both this country and England. He achieved marked success in Boston as an exhibitor and considers this practical training as the most valuable a motion picture producer can possibly have. He is well known throughout the country as a newspaper and magazine writer and is also author of several sketches.

Loew's London (Ont.) Opening

The Marcus Loew offices have set February 16 as the opening date of the new London (Ontario) theater with the initial festivities to be something unusual for that city. N. C. Granlund, who booms things publicly for Loew, is taking up a whole coach load of picture celebs as the house is to play both vaudeville and features. So far Granlund has arranged for the following to attend: Virginia Pearson, Sheldon Lewis, Dolores Cassellini, Lee Children, Taylor Holmes, Leah Baird, Herbert Rawlinson, June Caprice, June Elvidge, Bonita Hansen. Also in the party will be Doraldino, Maryon Vadie and Pearl Regay.

Henley to Produce All Star Films

Modifying his original plan not to produce pictures featuring a star, Hobart Henley, who for some time has been recognized as one of America's foremost director-producers, is in search of strong plots suitable for an all-star cast.

Mentioning his reasons for making the change of plan the other day, Mr. Henley said: "When I first started my intention was to produce pictures which would stand on their own merit, rather than the name of a star. Too often, I believe, big themes are entirely lost and their strong points submerged in the director's efforts to place the star of the piece in the center of the stage. While I have changed my plans and probably gone to the other extreme, as some may be inclined to think, I have not altered them from the producing standpoint, because in engaging an all-star cast I shall expect each artist to play up to the standard such productions merit. Personally, I am always glad to read manuscripts and shall be glad to have them submitted at my studio."

T. Roy Barnes with Goldwyn

"Scratch My Back," a comedy by Rupert Hughes, which Goldwyn is producing at its Culver City studios, has had an addition to its cast. T. Roy Barnes, vaudeville and musical comedy star, will be numbered in the company which already includes Cullen Landis, who distinguished himself in "The Girl from the Outside."

Grossman Completes Feature

Harry Grossman has completed the feature "Face to Face" at the studio of Grossman Pictures, Inc., at Ithaca. This is the second of a series of eight pictures being made by the company with Marguerite Marsh as the star. Coit Albertson is seen as the leading man.

"EMPTY ARMS" AROUSING WIDE INTEREST

Initial Release of Lester Park and Edward Whiteside Drawing Many Bids from Buyers

THAT interest is white-hot in "Empty Arms," the initial Lester Park-Edward Whiteside production shortly to be released, is evidenced by the exceptionally large number of letters and telegrams that have poured into the offices of Photoplay Libraries, Incorporated, exclusive selling agents for the Park-Whiteside series of unusual features, at 500 Fifth Avenue, New York City.

Competition among buyers who are anxious to procure "Empty Arms" for their territory has been keen. Word has gone down the line that the picture is all that its sponsors claim it to be, and this despite the fact that the feature had not yet been officially shown to the industry. A number of lawyers, doctors, District Attorneys, clergymen and famous men and women, who have seen it privately projected, are united in the opinion that "Empty Arms" is something considerably removed from the ordinary run of independent pictures.

Over seventeen hundred requests for the Hundred Thousand Dollar Packet, the extraordinary document

LEAH BAIRD LIKES LOTS OF ACTION

Star of Gibraltar's "The Capitol" gets into Court

"Actions speak louder than words" is the way Leah Baird puts it in speaking of her work in "The Capitol," latest Augustus Thomas drama to be picturized by Gibraltar Pictures.

Miss Baird is strong for action drama, and "The Capitol" pretty well epitomizes her idea of what an acting play ought to be. All the Thomas dramas depend more on action than they do on words.

To begin with she plays a double role, that of mother and daughter, in itself a test of versatility, and Miss Baird meets the test with absolute convincingness, but during her three weeks in Washington, where some of the principal scenes of the picture were filmed, the star did some stunts that so impressed the police department of the capital as to get her into court with Director George Irving for "subverting the peace and dignity of the district."

Miss Baird and her leading man, Alexander Gaden, had to navigate the Potomac rapids in a canoe, which capsized and involved both these adventurous souls in a struggle for their lives. The inevitable "bystander" saw them heading for the rapids in their frail craft, and the police reached the spot just in time to witness Miss Baird's hard swim and her rescue by members of the cast. Explanations were out of order with the police lieutenant, who insisted that shooting the rapids was an unlawful practice and that it didn't make any difference to him whether they were picture people or just merely lunatics bent on suicide. Of course Miss Baird turned her smiling countenance on the court and got the offenders off with a well meant caution.

issued by Lester Park and Edward Whiteside in connection with "Empty Arms" by their advertising department, have been received from exhibitors who are desirous of booking this unusual film. Judging from the vast number of requests sent in daily from all portions of the United States and Canada it appears as if a new edition of the Packet will have to be printed. Seven thousand five hundred copies comprises the first edition.

The producers wish to correct the misstatement to the effect that "Empty Arms" is a sex hygiene picture. This misrepresentation evidently came about through the fact that Motherhood and Birth Control are the picture's twin themes.

The direction was in the hands of Frank Reicher.

Gail Kane is starred and opposite her appears Thurston Hall, former Lasky, Ince, Fox and Universal leading man, who is starring in "Civilian Clothes."

The supporting cast includes J. Herbert Frank, Howard Truesdale, Irene Blackwell, and Warren Chandler.

COURT DENIES INJUNCTION AGAINST FOUNDATION FILM CO.

National Picture Theaters, Inc., Fails in Attempt to Stop "Blindness of Youth"

IN the United States District Court Monday Judge Knox refused to grant a preliminary injunction restraining the Foundation Film Corporation from exhibiting and distributing its feature entitled "The Blindness of Youth," the National Picture Theaters, Inc., having brought the action.

The Foundation was charged with having a picture that infringed upon the title of the play, "Blind Youth," in which Lou Tellegen appeared and which the National Company claims it is shortly to produce in pictures.

Judge Knox's statement was as follows:

"The names of plays, in the absence of the names of the actors who vitalized them, are, I think, for the most part tenuous, and with few exceptions, we remember the actor rather than the names of the vehicles in which he rode to fame. There will be attached to this somewhat different name none of the reflected reputation or creative genius of Lou Tellegen, nor of his histrionic ability

and effort, and I cannot but feel that the persons who will be deceived as to the play and its origin through the similarity of name will be so few as to be negligible.

"In the first place it must be borne in mind that the picture which the defendant is about to produce is entitled 'The Blindness of Youth,' while the rights of the complainant are those which attach to the title of a play known as 'Blind Youth.'

"The latter, in the spoken drama, acquired whatever reputation it enjoys, in whole, or certainly in large part, by reason of the fact that one Lou Tellegen, said to be an actor of great and world-wide reputation and exceptional ability, played the leading role.

"There is no allegation that this actor (referring to Tellegen) is to participate in the picture to be produced by the complainant under the name of 'Blind Youth,' nor is there suggestion that the defendant's picture, 'The Blindness of Youth,' will in any particular attempt to pirate plot, theme, action or motif of the play which Tellegen helped to write, and in which he acted. If this were true an entirely different case would be presented.

"As the litigation stands, I am unable to find that, dissociated from the name of Lou Tellegen, there is in the production of a moving picture drama named 'The Blindness of Youth,' such a degree of unfair competition as would justify my interposition by way of injunction."

THEATER BURNS

Picture House in Jamestown Badly Damaged by Fire

Fire did considerable damage to the Winter Garden Theater in Jamestown, N. Y., January 20, the blaze originating in the ladies' rest room, according to reports. At 12:30 o'clock on the morning of the 20th the fire was discovered, doing about \$30,000 damage before extinguished. The interior was swept from end to end and the Jamestown department had a hard fight to save the theater from total destruction.

The Garden, which played straight pictures, was owned by Michael L. Woods and Marshall W. Peterson, who intend to make repairs and reopen as soon as possible.

Title of Picture Changed

Enid Bennett's latest Thomas H. Ince production, announced previously under the title of "The Man in The Moon," has been changed to "The False Road." The story deals with a gang of bank robbers of New York and is said to give Miss Bennett wide scope for dramatic portrayal of the highest order. Director Fred Niblo used every resource at his command to bring realism into action all through the picture.

Cast of "Trimmed with Red"

Goldwyn's first production in the East with Madge Kennedy as the star is "Trimmed with Red." Hugo Ballin is directing the production which includes in the cast Joseph Striker, Helen Greene, Mrs. David Landau, Nellie Beaumont, Ada Shartle, Dorothy Millette, E. J. Radcliffe, Sidney Vauhier, Roy Applegate, Edward Barnard, George DuBois and J. L. Leonard.

O'Brien Not Married

Contrary to the many press reports recently published the Selznick offices as well as Eugene O'Brien himself have issued statements that he is not married. This rumor was started when another New York film man of the same name was married recently.

Lloyd Hughes' First Film as Ince Star

Thomas H. Ince announces a series of big special productions, the first of which went into production this week with Lloyd Hughes, recently placed under a long-term contract, as the star.

John Wray, well-known director of the legitimate stage, who has joined Mr. Ince as the latest addition to the directorial staff, has been assigned the direction of the first Lloyd Hughes starring special, with Henry Sharp as chief cameraman.

The new special is announced under the title of "Wheelbarrow Webster."

Julian Josephson contributed the original script.

Character Pictures Buys Story

The Character Pictures Corporation has purchased the story "Forty Below," a tale of the northwest by Craig Johnson. Added to "The Frameup" and "The Stampede" which were recently purchased by the company this makes three stories announced in the past two weeks for production by the Character company. "Forty Below" will be made in California, where the company will locate after making two pictures in the east.

Priscilla Dean Married

On January 15 Priscilla Dean, film comedienne, was married in Reno to Wheeler Oakman, also a film actor. They were not married under their screen names and therefore no one suspected them until Margaret Storey, daughter of the manager of a theater, recognized her. The marriage license was issued in the name of Vivian Eichelberger (Wheeler Oakman) and Priscilla Fitzpatrick, known as Priscilla Dean.

Selznick Films in South America

The foreign department of Selznick enterprises has just closed a contract with Max Gluckman, who owns the biggest exchange and the most houses in Argentine, Uruguay, Paraguay and Chile for Select, Selznick and National Pictures for 1920 and 1921.

IS THAT SO! TO PRODUCE

TRACY PICTURES

Fifteen Pictures to Be Presented by Gibraltar

Gibraltar Pictures, a unit of the Louis Tracy Productions, Inc., is to produce a series of fifteen feature picture dramas based on the works of Louis Tracy, famous novelist and publicist, the first of which, "The Bartlett Mystery," will be put in work shortly at the Leah Baird studios, Cliffside, N. J.

The officers of the new corporation, Arthur F. Beck, president; and C. C. Burr, secretary and treasurer, the former executive head of Gibraltar Pictures and the latter long associated with the Paramount Pictures Corporation and Famous Players-Lasky in many executive capacities, have contracted with Mr. Tracy for the picture rights to his most noted works.

These include, in addition to "The Bartlett Mystery," "His Unknown Wife," "Diana of the Moorland," "Cynthia's Chauffeur," "The Wheel of Fortune," "The Red Year," "The Silent Barrier," "The Terms of Surrender," "Flower of the Corse," "The Revelers," "The Postmaster's Daughter," "The Message," "The Captain of the Kansas," "Carl Krier," and others.

"The Bartlett Mystery" has been selected for the first picture of the series.

Lincoln Film Ready Feb. 8

"The Land of Opportunity," an Americanization feature which Lewis J. Selznick has made at the suggestion of Secretary of the Interior Lane, promises to serve a double purpose inasmuch as Mr. Selznick intends to lend a helping hand to the exhibitor by having this picture ready for presentation in any theater in the country not later than Lincoln Birthday Week, February 12. The release date has been announced as February 8, four days before Lincoln's birthday. The story has Lincoln as its central character, to be played by Ralph Ince.

Sittenham Unafraid

Fred W. Sittenham, directing the new Reeve and Gray serial, "The Mystery Mind," is one director who is not afraid to practice what he preaches. When coaching a "stunt man" to do some breakneck feat Sittenham has jumped in and shown how the stunt should be done. In one instance the "stunt man" balked and Sittenham went before the camera and did a thrilling drop from a window to a roof of a house next door and thence to the street. Sittenham was once a noted athlete at Princeton.

Tyrad Buys "Man and Woman"

Work is fast progressing in the editing of "Man and Woman," the seven part dramatic feature starring Betty Mason, which Tyrad Pictures, Inc. have just purchased for release in the state right market. Winnifred Dunn, author of "The Red Viper," is in charge of the work of titling and construction.

John P. Wade, the "original screen villain," plays the role of Jim Connelly, a machine politician, in Selznick's big feature picture, "The Woman God Sent," now being made under direction of Larry Trimble.

Robert Andersen, Universal leading man, who has appeared with Dorothy Phillips, in some of her recent Universal-Jewel productions, and who has been spending the holidays with relatives in Denmark, will return to the United States on Jan. 29.

B. R. Keller, former assistant manager of the Select Seattle branch has been appointed representative for the National Picture Theaters, Inc. in the Seattle territory.

Joe King, Warren Cook and Louise Powell have been engaged by Myron Selznick to support Zena Keefe in "The Woman God Sent."

Wallace Irwin, author of "The Blooming Angel," the story recently completed by Goldwyn Pictures Corporation with Madge Kennedy as the star, has written a letter to Vice-President Abraham Lehr at the Goldwyn Culver City Studios, praising the production given his work in the highest terms.

Sidney Olcott, who started directing at the very beginning of motion pictures, and has come to be recognized as one of the foremost experts at his craft, has been placed under contract by Goldwyn Pictures Corporation.

Herb Kerman, until recently with the Aywon Film Company, has been placed in charge of the Brooklyn territory for Tyrad Pictures, Inc. He will work under the general supervision of General Sales Manager Moe Kerman.

Louis Stearns, who has appeared in fully 500 films and is best known perhaps as "the Official Millionaire," is playing an important character role in "Humoresque," the International's feature subject. Stearns spends some of his leisure time around the Green Room Club.

J. Gordon Cooper, who is directing the picture that will have Bennie Leonard, the champion lightweight pugilist as its star, is one of the youngest directors in pictures today.

Some of the picture companies are still spending some of their profits in the fiction weeklies and monthly magazines.

Miss Rambeau in "Shulamite"

Harry Cahane has bought for Marjorie Rambeau the motion picture rights to "The Shulamite," a South African story by Askew and Carry, which was dramatized and produced as a play in London and New York. Albert Capellani, who has just finished directing Miss Rambeau in "The Fortune Teller," for Pathe, will also direct her in "The Shulamite."

To Direct Dorothy Gish

George Fawcett has been loaned by D. W. Griffith to the Dorothy Gish Company to direct Miss Gish in her forthcoming Paramount-Artcraft production, "Her Majesty." Among those already engaged for principal parts are Ralph Graves, William Riley Hatch, George A. Siegmann and Marie Burke.

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NO MAN'S LAND

By Mile-Rialto

"MAMMA'S AFFAIRS" were in the main, of interest to physicians, but Effie Shannon, as Mamma, saw to it that they were also of more than ordinary appeal to women. For, of all the invalids, imaginary and otherwise, on and off the stage, she managed to be better dressed for her periods of indisposition than any other woman seen on the stage this season. She had a singularly beautiful and varied

Wardrobe by Hickson

in colors which, though conservative, were modeled along stunning and unusual lines. A resting robe which she wore was beautiful. It was made of pearl gray chiffon velvet and fell in full, sweeping lines to the ground. The neck was finished with a broad collar of silver fox fur and gave a decided air of distinction to the garment. Another boudoir costume which was very lovely had a brass colored brocade velvet coat, trimmed with monkey skin at the bottom. This coat effect was worn over a cloth of silver dress which was stunning with its

Metallic Trimming

and touches of bright green at the low cut neck and waist. The coloring in this costume was very effective with Miss Shannon's bright gold hair. But for an outfit of distinct charm, we recommend the brown velvet worn in the last act. It was of a rich, lustrous chocolate shade and of clinging quality and was quite unrelieved by any other coloring, but depended entirely upon its originality and beauty of line for its effectiveness. It had an overskirt which was of the same rich shade of brown net, and a smart little hat of cloth of gold, made in turban style, also was covered with fine brown net. A narrow collar of Fitch fur completed the costume.

A sympathetic and devoted girlhood friend was played by Katherine Kaelred. And, as that character was more or less a melancholy and gloomy type, Miss Kaelred, with the exception of one suit, wore black, which was, in the main, very becoming. One

Semi-Evening Gown

was of rich black satin, with an overdress of black lace. The bottom of the skirt was caught in with jet trimming, and the general appearance of the entire gown was brightened with touches of jet trimming at the neck and waist. At another time Miss Kaelred wore a black frock over which had been thrown a stunning black taffeta wrap with broad squirrel collar and broad bands of squirrel down the front. With this outfit was worn a bright henna hat of jaunty outline. A suit, in the new cinnamon shade, made a becoming bit of wearing apparel. With this suit, a

Bright Yellow Vest

was an added attraction, which, with its brown buttons down the center, was very colorful. A tan traveling coat, with loose, comfortable lines,

and a tan hat was worn with the suit. Miss Kaelred went in for unusual jewelry, for with all her Hickson costumes there were bracelets, rings and necklaces of unique design and color combinations.

Another little lady whose work as an actress stood out brightly in this practically all-star cast, was

Ida St. Leon

as a high strung, sensitive and affectionate daughter who finally becomes a nervous wreck because of her mother's imaginary ailments. Miss St. Leon, in addition to acting well, looked charming in several frocks by Maison Bernard. A severe, but becoming little afternoon dress of dark blue taffeta, with thin white collars and cuffs. To relieve its simplicity, pretty Alice blue ribbons were used with good effect at the neck, waist and sleeves. Another dainty frock was of

Pale Pink Chiffon

which featured rose-bud trimming. The rose-buds made effective a girlish round neck and very short sleeves, while they also lent charm to the tunic of deep tucks. A broad ribbon girdle of deep pink, the reversible side of which was pale blue, finished an altogether appealing little frock.

And then in a week busy with first-nights, we visited the Fulton Theater where "Big Game," a tale of the Canadian Northwest, is again proving what a really fine actress is

Pauline Lord

who plays the only feminine role. Miss Lord makes a delightful little French Canadian, and in her emotional scenes acts with fine feeling and restraint. Naturally, her clothes are limited to the mountain cabin variety, but the two dresses she does wear are becoming and of simple lines and dark colors.

Another play in which clothes—the all important factor in plays for women—are relegated to second place, is "Pietro," in which Mary Shaw and Ruth Rose share honors with Otis Skinner. This play of

Italian Devotion

presents Miss Rose as a beloved daughter, and as a grown-up Miss, she wears a sport costume of yellow trimmed with bright green. Although this is a colorful little outfit, it is not particularly pretty and we would have preferred something with more distinctive lines and coloring. At another time she wore a bright orange colored chiffon evening dress, and this was much more becoming. For, with her dark hair and complexion, the orange gave a good contrast.

Mary Shaw

as her long-lost mother does not wear any unusual gowns, but appears in but one trim afternoon suit. This is a sort of Jersey material and fits the figure snugly. A hat, trimmed with bright red, gives the only bit of color to the costume. But then, "Pietro," as we said before, is not a play to please the sartorial lovers of the Rialto.

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FOR THE DEFENSE

WHERE THE SHOWS ARE PLAYING

BUFFALO: SHUBERT-TECK

"Sinbad," with Al Jolson as the star and almost the whole show, packed this big playhouse from the orchestra to the topmost gallery seat. Next Week, "The Man Who Came Back." MAJESTIC—Fiske O'Hara, in "Down Limerick Way" with supporting cast and production pleased large audiences. Next week, "The Canary." Barker.

CINCINNATI: LYRIC—For the fourth time in as many years George V. Hobart's morality play "Experience," literally packed 'em in. The part of youth is well played this year by Donald Scalan. Albert Andruss does well in the title role, and Maude Gage Files is sympathetic as Frailty. GRAND—David Belasco's newest hit "Daddies," came, was seen, and has conquered. We pronounce it one of the dramatic successes of all time. Aside from a little juvenile court trouble with the "kiddies" of the cast there was nothing to mar the artistic splendor of the week's engagement. "Up in Mabel's Room" follows at the Lyric and "La La Lucille" at the Grand.

Goldenburg.

FALL RIVER: ACADEMY OF MUSIC—Oliver Morosco's production, "The Bird of Paradise," was well presented, 15-17, with a well balanced company. Charles Dalton in "The Better 'Ole," 23-24, excellent attraction, strong cast, well staged, splendid performance, attendance large. "Twin Beds" 22-24. Gee.

PITTSBURGH: NIXON—"The Sweetheart Shop" had a large advance sale here and opened to a big house. William Moore Patch is a former resident of Pittsburgh and any production with which his name is connected always receives an enthusiastic welcome in the Steel City. "Daddies," is booked at the Nixon next week and Manager Harry Brown states there is a large advance sale. DUQUESNE—Thurston opened his third and last week to a big house and has drawn large audiences at every performance during his stay here. Patricia Collinge in "Tillie" is the attraction next week. ALVIN-SHUBERT—"Gaieties of 1919" opened to a capacity house. PITT-SHUBERT—"Little Simplicity" was a splendid drawing card here. It is followed by Sir Harry Lauder, who is always a big favorite in the Steel City. Latus.

SAN FRANCISCO: COLUMBIA—Mitzi, in "Head Over Heels" opened at the Columbia, Jan. 20 to a full house. The musical comedy was much enjoyed. It will run two weeks. CURRAN—The Curran advertises "The Bird of Paradise" as the perennial favorite, which is correct so far as San Francisco is concerned. Florence Rockwell is the star. CASINO—The Casino has Will King this week in "Kiss Me." SAVOY—The Savoy is in the last week with "Twin Beds." Barnett.

SELMA, ALA.: ACADEMY OF MUSIC—"The Miss Burglar" Jan. 14-20. Poor company, poor performance and a disappointed audience. Schuster.

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IN

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NOTE PAGES 167-169



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BIG CITY VAUDEVILLE BILLS FOR WEEK OF FEBRUARY 2nd

(Week of February 9th in Parenthesis)

NEW YORK: ALHAMBRA—4 Melody Maids; Curzon Sis. (N. Y., Colonial); Ryan & Ryan (B'klyn, Orph.); Wheaton & Carroll; Harry Breen; Fashion Minstrels. **COLONIAL**—George A. Moore; Lloyd & Christie; The Mitchells; Melnotte & Leedom; DeLane & Pike; Pilcer & Douglas. **RIVERSIDE**—Juggling Nelsons; Farr & Farland; Spanish Revue (Prov. Keith); Owen McGivney; Zomah; Sophie Tucker. **ROYAL**—Frank Dobson; Kranz & LaSalle; Lucy Gillette; Geo. McFarland (Wash., Keith); Sylvia Loyal; Luba Meroff & Co.; Arthur Deagon.

BROOKLYN: BUSHWICK—Heart of A. Wood; Dotson; Hanvey & Francis; McLellan & Parson; Delmore & Lee (Bklyn., Orph.); Victor Moore & Co. (Wash., Keith). **ORPHEUM**—Ramsdell & Deyo; Dillon & Parker (Bost., Keith); Wheeler Trio (N. Y., Royal); Roscoe Ails; C. & F. Usher; Lily Lena; Calbot & Farrell; Rockwell & Fox.

BALTIMORE: MARYLAND—Dave Harris; Gossler & Lusby; Toto; Jones & Greenlee; Vie Quinn & Co.; Mary Cahill; Fall of Eve.

BOSTON: KEITH—Rae Ball & Bro.; Alf. Loyal & Dogs; Leon Errol; Corinne Tilton; 4 Bards; Anger & Packer; Nelson & Cronin; Hugh Herbert & Co.

BUFFALO: SHEA—La Toy's Models; Rae Samuels; Quixey 4; Crawford & Broderick; Geo. Yeoman; T. & K. O'Meara; Juliette; Katara Japs; Otto & Sheridan.

CINCINNATI: KEITH—Winston's Sea Lions; Jack LeVere; Raymond & Schramm; Billy Glason; Alice Lloyd; Yvette & Co.; Cora Y. Corson 8.

CLEVELAND: KEITH—Pielot & Schofield; Olsen & Johnson; Stanley & Burns; Elida Morris; Bessie Clayton & Co.; Mason & Keeler; Rice & Werner; Flashes; Miller & Mack.

COLUMBUS: KEITH—Herman & Shirley; Vinie Daly; Wilbur Sweatman; Magic Glasses; Bert Howard; Novelty Clintons; Mr. & Mrs. Mel Burne; Trixie Friganza.

DAYTON: KEITH—J. C. Nugent; Moran & Wiser; Mabel McCane & Co.; Hallen & Hunter; Millard & Doyle; Nathan Bros.; 3 Danoise Sis.; Clark & Verdi.

DETROIT: TEMPLE—7 Bracks; Dorothy Brenner; Geo. Kelly & Co.; Cooper & Ricardo; Herbert's Dogs; Frank Hurst; Gray & Old Rose; Adler & Dunbar; (All to Roch., Shea).

ERIE: COLONIAL—Stamsted & Marion; Countess Verona; Palmer & Washburn.

GRAND RAPIDS: EMPRESS—Rinaldi Bros.; Vallecitas Leopards; Lida McMillan & Co.; Val & E. Stanton; Ben Bernie; Evelyn Nesbitt & Co.

HAMILTON: KEITH—Eleanor Cochran; Dickinson & Deagon; Camillas Birds; Reed & Tucker; Fred Wallace.

INDIANAPOLIS: KEITH—Grenadier Girls; Eddie Borden & Co.; Bailey Trio; Patricola &

Myers (Colum., Keith); Masters & Kraft; Kiss Me (Colum., Keith); Homes & LaVere.

LOUISVILLE: MARY ANDERSON—Nelly Nichols; (Indlis., Keith); Cook & Perry (Cinti., Keith); U. S. Glee Club (Cinti., Keith); Lozier Worth & Co. (Indplis., Keith); Kane & Herman (Cinti., Keith).

LOWELL: KEITH—Ann Gray; Swor Bros.; Wilson Aubrey 3; Gaynell & Mack; Geo. D. Hart; Sampsel & Leonhardt; J. & K. DeMaco.

MONTREAL: PRINCESS—Jack Inglis; Elizabeth Murray; The Cat; Page Hack and Mack; Newell & Most; The Only Girl.

PHILADELPHIA: KEITH—Marguerite Sylva; Gruber's Animals; Great Richards; Bobbe & Nelson; Daisy Nellis; Swift & Kelly (N. Y., Royal); Fisher & Gilmore.

PITTSBURGH: DAVIS—Imhoff Conn & Coreen (Colum., Keith); Morgan & Kloter; Herbert Clifton; Lillian & Twin Bros.; Gygi & Vadi; C. & M. Dunbar; Once Upon A Time.

PORTLAND: KEITH—The Dunedins; Mr. & Mrs. J. Barry; J. & M. Harkins; The Parshleys; Follis Sis.; Irving & White.

PROVIDENCE: KEITH—E. & E. Adair; Kingsley Benedict; Wilkie Bard (Bos., Keith); Bar-bette; J. R. Johnson & Co.; Libonati; Harry Hines.

ROCHESTER: SHEA—Kharum; Emmet DeVoy & Co., Hunting & Francis; Hubert Dyer & Co.; Lew Dockstadter; Nester & Vincent; Lydia Barry; Martin & Webb.

SYRACUSE: KEITH—Alice Hamilton; Diane & Rubini; Walter Kelly; Alan Brooks & Co.; Jas. Hussey & Co.; Deiro.

TOLEDO: KEITH—Dream Stars; Santos & Hayes; Walter Brower (Colum., Keith) Harris & Manion (Colum., Keith); Fred Berrens; Potter & Hartwell; Breen Family; The Patricks.

TORONTO: SHEA—Buzzell & Parker; Stone & Kalisz; Cahill & Romaine; Ferry; Bailey & Cowan; Joe Cook (Bos., Keith); Regal & Mack.

WASHINGTON: KEITH—Henry Schott; Fenton & Fields; Valeska Suratt; May Wirth & Co.; Permane & Shelly.

WILMINGTON: GARRICK—Tom Gillen; Chung & Moey; Demarest & Collette; Sheldon & Bailey; Marco Bros.

YOUNGSTOWN: HIPPODROME—Jazzland Naval 8; Sully & Houghton; Frances Kennedy; Frank Gordon; Chas. Henry's Pets; Anatol Friendland.

All's Quiet in Theaters

All the theaters appear to have stamped out the penny-throwing that for a time took the heart of vaudevillians and put a damper on the shows in some of the vaudeville houses. Special police have been assigned to the galleries of some of the Keith houses and everything has been lovely and quiet in the upper seating tiers since their assignment.



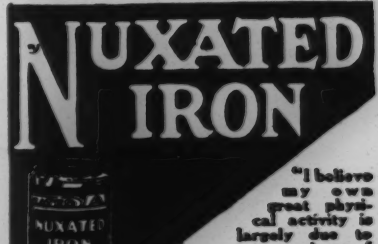
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**LITTLE TRIPS TO THE
LOS ANGELES STUDIOS**

J. Warren Kerrigan started in motion pictures in society roles, and when he went West to produce, had a hard time to convince producers that he could play "westerns." Then later he had an equally hard job convincing them that he knew how to play society roles, they had grown so used to his famous "westerns."

In just the same manner the demand for a "specialty" and the reputation for excelling in one treated Frank Lanning, who used to be known as Biograph's "Indian star." When the "noble redskin" was no longer a popular hero of all screen dramas, he sank with the waning fame of the aborigine to smaller parts. Only recently he has broken away from the shackles of an Indian character-player's reputation, and again emerged in star roles. He appears as Mr. Finn in "Huckleberry Finn" with Morosco, and in important roles of other productions.

Vernon Dent, formerly with a New York musical comedy show and later in a comedy skit of his own on the Orpheum circuit, has signed a contract to play the heavy in a series of 26 two-reel comedies featuring Hank Mann. Dent weighs 190 pounds and is nearly six feet tall.

Lewis Stone has reconsidered his decision to appear no more in pictures. He has just signed a contract with Paramount-Artcraft to play the star part in William Gillette's famous play, "Held by the Enemy." The supporting cast will include Jack Holt, Clyde Fillmore, Wanda Hawley, Agnes Ayres, and Walter Hiers. Donald Crisp will direct.

"Broken Bubbles," "A Roaming Romeo" and "Paper, Paste and Poultry" are announced as titles of the first three two-reel comedies featuring Hank Mann ready for distribution by Arrow.

Louise Lovely will be William Farnum's leading woman in his next production, "The Orphan." Work is expected to start at once. The exteriors will probably be taken for the most part at Palm Springs.

Frederick Bennett, author of "The Radium Mystery," "The Lost Express" and several comedies, including "A Desert Hero" and "The Banker," has been engaged to write two-reel stories for a series of comedies starring Hank Mann.

Jack Dempsey, who is now a motion picture star as well as a world's champion prize fighter, knocked out Frank Lanning, one of his leading "villains," while filming the first episode of his serial thriller. Lanning evidently acted his part so realistically that Jack forgot he was not fighting for another championship. The result was half an hour of unconsciousness for Lanning, and a bad scare for the other "villains" who oppose Dempsey.

Peggy Hyland has started work on her first picture for the Samuelson Pictures, Inc. She is being directed by Fred Granville.

George Beban has just finished work on "One Man in a Million," at the Beban Studios. This is his first picture as producer, star, manager, and author. It is planned by Sol

Lesser who will handle the picture to have Mr. Beban appear in person in a prologue on tour with the picture.

Benjamin B. Hampton's scenario staff, engaged in photodramatizing the novels of Zane Gray, Stewart Edward White, Emerson Hough, William Allen White, Harry Leon Wilson and others, uses an entirely new form of "continuity" in preparing big special pictures. This style, which is said to be peculiarly adapted to the filming of novels, uses long sequences, a continuously rising action and much character drawing, in which the authors themselves aid the continuity writers. Mr. Hampton himself invented and worked out the new method.

William S. Hart has leased 150 acres of ground in the Hollywood hills which he will use for exteriors in his next picture. There will evidently be some elaborate exterior settings required.

Wycliffe Hill, the scenario writer, has joined Benjamin B. Hampton's scenario staff, which consists besides himself of W. H. Clifford and Jay Brien Chapman. Mr. Hill, formerly a magazine editor, is the author of "Mother, I Need You," "The Wrath of the Almighty," a number of other photoplays and "Ten Million Photoplay Plots."

Irene Rich, Goldwyn leading lady, has just finished a role with George Beban in "One Man in a Million" and is back opposite Will Rogers in that star's latest Goldwyn picture. The company is away on location at Santa Cruz, in Northern California, where the famed giant redwoods are making their screen debut as the star's "atmosphere."

Mr. and Mrs. Bryant Washburn are acting as host and hostess to Mr. Washburn's mother and father who are spending the winter in California away from the chilly blasts of their native Chicago.

Jack Conway, producer of "Lombardi, Ltd." and other screen successes, is now directing for Benjamin B. Hampton. He recently completed a Zane Grey story, "The Desert of Wheat," and is now filming a Winston Churchill novel with an all star cast, including Claire Adams, King Baggot, Robert McKim, Beulah Booker, Lassie Young, Ogden Crane, Lydia Knott, George Berrell, Aggie Herring and several others.

Enid Bennett and Fred Niblo are planning a month's vacation in New York as soon as the picture on which they are now engaged is completed.

Tom Moore has just started work on his latest Goldwyn feature, "The Great Accident." Grace Darmond is playing the leading feminine role.

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